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Individual Libraries for Our Children

LUCY M. KINLOCH

*Instructor in Children's Work
Pratt Institute School of Library Science
Brooklyn, New York*

THE INCREASING adoption of the student library prizes idea cannot but help having certain repercussions among those people to whom books and reading are a vital factor in the problem of living, and, as we see it, may even spread to affect those to whom the giving of books has hitherto been little more than a gesture.

The idea of student libraries started at Swarthmore College, where an anonymous alumnus donated an annual award of fifty dollars for the student who accumulated the best undergraduate library during the four years of college life. Two years later, Smith College and the University of California followed this example, and that was only the beginning. It appears that by now, seven universities and eight colleges are announcing annual prizes, mostly in close accord with the strict rules advised by the Board of Publishers and Booksellers, some of which rules include a book plate, a well-composed catalog, and a thorough knowledge of the contents of at least fifty volumes, while individual colleges add certain significant points, such as giving no count for material value, but emphasizing selection, care, and informed appreciation. It is interesting to note that in many instances it

has been the local college bookshop which has stood ready to sponsor the prize.

For the foregoing information we are indebted to Mr. William E. Harris, whose article in a recent issue of the *Boston Transcript* (Book Section, July 6, 1935) indicates the growing interest of the public in this plan, which has had the encouragement of the recent sponsorship of the Carnegie Corporation.

Close on its heels comes the announcement from the famous Lawrenceville School in New Jersey that next spring there will be book prizes for the best student libraries. This is significant in that it is the first secondary school to adopt the plan; the first, but not, to our way of thinking, by any means the last. Here is a plan which is likely, in due course, to be taken up by high schools, junior high schools, and elementary schools, and should we not, therefore, pause to investigate its potentialities for good and evil?

There is something in any award for merit in the reading or the acquiring of good books that gives us pause, meaning, of course, by "us," those of us who love books for their own sake, and who find it hard to realize or imagine the very large percentage of children in whom a

taste for reading has to be cultivated and the still larger percentage to whom books will never mean anything at all.

For some years now, children's librarians have tried to sustain a waning reading interest during the summer months by the inauguration of various summer reading projects, aeroplane trips to different countries, world tours, hobby horses, seeing America, and so forth, the usual process being to have the children, through these stimulated interests, read an aggregate of ten books from a selected list. Methods vary, but it is safe to say that in practically every case, libraries have leaned over backwards in insisting that there should be no individual concrete rewards, honorable mention or sometimes a group reward in the form of some library entertainment often being all. The librarian's idea, of course, is that reading is its own reward, which, from the point of view of those who love books, is indubitably true. But it is our far greater task to awaken a love of books where it is either non-existent or deeply buried beneath the many-sided interests that assail the free time of our children in this modern world. And it is a psychological fact that in spite of our high ideals, children will be more aroused, and will work harder to gain a concrete honor than a theoretical one, and, by parenthesis, this trait is not common to children alone, as any one of us in our secret hearts would testify.

If we were truthful, we would admit that it is not the plan for the best student library that sticks in our gullets, but the award. Child psychologists have told us that we should not pay Mary a nickel to do the dishes, or Jimmie a dime to cut the grass. That, they hint mildly, is bribery. Very well then, wherein lies the difference between such practices, and awards for libraries?

The difference it would seem, lies in the object to be achieved. Washing dishes

and cutting grass are inevitable chores which will, sooner or later, overtake the growing child. Book consciousness, however, may very well pass them by permanently unless we take steps to arouse an incipient interest. And we cannot help but be somewhat excited by the myriad possibilities suggested by the scheme as we read of the reward conditions laid down by Mr. McPherson, librarian of Lawrenceville School.

"The awards will be based on the intrinsic quality of the books; on the degree of suitability of each book to the temperament, personality, and interests of each contestant; and on how well he knows and appreciates his books; but not on the number or commercial value of the books."

This must be, for many of us, a very significant statement. It emphasizes on one hand, the need for more attention to a reader's tastes and trends, and on the other, it challenges the indiscriminate giving of books on which score most of us have been guilty at some time or other. Indiscriminate, because we have given without forethought or consideration for the recipient, but for diverse unsuitable reasons: (a) because we liked the book in our childhood (this is one of the most heinous of reasons, frequently leading to a feeling, if the work is not enjoyed, that the younger generation lacks taste and appreciation); (b) because the salesman recommended it; (c) because we saw it advertised; (d) because it cost less than some others. The list is endless, but how woefully seldom does it include a real knowledge of a real want.

One's own particular library should, most definitely, consist of those books which have a particular meaning for one; not numbers, but significance, is what counts, in a library that means anything to its owner. A book one wishes to read over and over again, a book having certain passages which mean to one things that they might perhaps not mean to any one

else, a book we can count on to give us mental stimulation, or to soothe a fretted spirit—these are the ones to go into our private libraries, and by these marks ye shall know the booklovers at whatever age, even though they may be too young to recognize such mature definitions.

We have known of a young girl who could not afford to buy books, and whose friends and relatives had not discovered how great for her was the appeal of lovely words skillfully put together, who used to spend hours copying out paragraphs that had appealed to her before she had to return the book to the library. We knew of a boy who admitted to half a dozen readings of Coffin's *Boys of '76*, of a girl who took out Untermyer's *This Singing World* at least once a month, and last, but not least, the perfect book lover of seven years old, who carried home Petersham's *Christ Child* so often that his understanding parents finally gave him a copy of it, only to be amazed at his again bringing home the library copy. "But you have your own, Harold. Had you forgotten?" "Of course not," he returned calmly, "but I want to keep *mine* clean."

There is no key to a child's love for a book, no formula that we can apply except observance and sympathy. Too, too many books will be given this approaching season which will mean little or nothing to the recipient, but which, with a little care, might have meant that intangible something which would have included it in the owner's permanent library.

There seems also to be some misapprehension as to the value of newly published books. Many parents anxiously scan the fall lists every year for new titles which they think may appeal to Betty or Robert, which is, undoubtedly, a most pleasant idea, but at the same time, they are taking a chance on its ultimate reception. Now if you are the kind of parent who can afford any number of books, there is no harm done. Betty and Robert

will simply, in due course, discard, in ways of their own, the books they have not cared for, while still clinging to old favorites whose condition show the demands that have been made upon them. But if, on the other hand, the purchase of a book is, as it is for so many of us, something of an investment, it will add greatly to the favor in which you will be held, to give, not a new title, hot from the publishers' lists, but one that has already been read and received the stamp of approval. Granted, this is not always easy to do. Betty and Robert are not always communicative, but may that not be because you have not talked "books" with them?

"How well he knows and appreciates books," is one of the terms of the Lawrenceville award, and Mr. McPherson added, in his announcement, "As from now on he persuades friends and relatives to give books to him, he should think of the reasons prompting him to want any particular book, or for wanting to keep any particular book after he has read it."

That is excellent common sense; the pity of it is that we should have to wait for a contest to suggest the things we should have been doing with our children ever since they mastered the printed page. There is something distinctly out of gear in the suggestion that the boys should have to "persuade" their friends and relatives into giving them the books they want, but it is greatly to be feared, irk us though it may, that it is true.

Let us not wait for contests and awards to make our children conscious of the joys of library ownership, but let us forestall the New Year with a resolution to know more in the future of their likes and dislikes, and turn the Christmas season to mutual advantage by giving books that will be permanent, rather than ephemeral, in their appeal, and thus create within the home, where it belongs, the quest for and the love of books.

Books for the Gingham-Romper Age

(To Be Read to Children)

CAROLINE J. TROMMER

Assistant Professor of Education
The Teachers College of the City of Boston

PSYCHOLOGISTS, and especially those educators who are engaged in character training, tell us that patterns of behavior are remembered long after the series of movements that led up to the acquirement of the act or the actual facts relative to the understanding of the ideal have been forgotten. Thus an individual retains the habit of tying his shoe without remembering the laborious movements that first attended the gain in power, and we all have deep-seated inclinations and ideals, yet are unable to remember how we first acquired the mental set or spiritual uplift. A grown woman has a terror of harmless insects, a gawky boy loves the grace and beauty of chivalric behavior. Does either remember those first experiences which led to the final and deeply imbedded reactions? Probably not! And yet, it is fairly safe to say that many of our daily thoughts and deeds, many of our attitudes, have been influenced by stories first told or read to us in those impressionable early years of which we retain little or no memories.

Therefore, those of us who come into close contact with little children should pause in the selection of books which we are to use for and with the very young child. Yet in the careful selection of such books we need not be too meticulous in an effort to choose exactly the right book for exactly the right age, because roughly speaking we may think of the "gingham-romper" age as extending from the second to the fifth year. Not infrequently,

however, a younger or an older child may enjoy as an individual the very books we grown-ups in our vaunted superiority assign to other years. Thus a youngster of six puzzled and annoyed her family by repeatedly demanding a "Poultry book." They wondered how she had acquired any knowledge of the term since she was very much city-bred and in addition she scorned all books of cows and sheep and farmyard activities that were presented. Finally an enterprising member of the family bought *Riley Child-Rhymes with Hoosier Pictures* and in the satisfaction resulting from those delightful rhymes a wish for "poetry" was satisfied and its love further fostered.

Although many of the sales-people in book stores can give valuable advice in the purchase of the right kind of book for our little children, it is highly desirable that the purchaser give some time actually to reading the books or at least to reading reviews of them and then make his selection according to his knowledge of the child for whom the purchase is to be made. Little folks love to hear a favored grown-up read aloud, and it behooves that grown-up to enter into the spirit of the tales whole-heartedly, else the small auditor will soon detect and recognize the kindly hypocrisy. For example what adult can possibly read *Once There Was a Crocodile* so that the child can truly chuckle unless he has first smiled by himself at the outwitted crocodile and the perfectly ridiculous elephant in his

laboriously acquired finery? Again, what person can instill the beginnings of a love for fine pictures such as occur in *Spin, Top, Spin* unless he has himself lingered in delight over the delicate pages of that charmingly illustrated poetry book?

It is interesting to note among the newer books that the child's love for animals is satisfactorily met as dogs and bears, bees and other creatures are an ever recurring theme. *Topsy* by Marjorie Flack is the tale of a cocker spaniel puppy and of a little girl who wanted him. From the first glimpse of Judy's face pressed close against the glass of the pet shop window to the last soul-satisfying picture, the story is a delight in color as well as in plot. *The Bear Twins* by Inez Hogan, illustrated in charming sepia pictures, is a tale of twins whose mother, even, scarcely knew them apart! Their disobedience, their boastful "We are bigger than he is," their sense of power when they meet the smaller animals and their reaction when the tables are turned, form a series of comical adventures at which we can allow the youngest to laugh, because, with no strained effect, the moral is plain, normal, natural and not sought after! Their actions spoke louder than their words, and the artist positively chortles. *There Was Tammie* by Dorothy and Marguerite Bryan is the story of a dog that would exasperate every mother and delight beyond all measure every tot old enough to love a puppy. Read that book aloud to any youngster, be sure the title exclamation when it occurs at important points is given its due amount of changing expression, and the delighted laughter resulting from frustrated hopes unexpectedly fulfilled to the blissful point, will be ample reward. *Let's Read* consists of a group of three small books in a most attractive box. Each book is just the right size for tiny hands to hold as their owner pores over the alluring pictures. *Christopher* (the first in the group)

is the story of a Sealyham terrier who lived up nobly to his name by insisting upon exploring—in his case—at most inopportune moments. Marjorie Flack gives the child a pleasant surprise by repeating some of the pictures in recurring variations of an identical situation. The child will experience the same satisfaction at this repetition as the adult does when he stumbles upon an apt and favorite quotation. *Sailor Sam* (second in the group) by Alice Dalglish is a nonsense story very simply told, and her illustrations are of the sort that lead the child to many happy hours with crayon and paper. The suggestions for making puppets and the song about Sailor Sam should result in rollicking moments, especially if the beneficent grown-up helps. *The Pet Parade* (third in the group) by Evelyn Ray Sickels, is a story of competition, enterprise, victory won by two little children, with the help of a temperamental goat and a loyal little dog. The surprise is well handled and yet not so well handled that the alert little listener is deprived of the fun of guessing the happiness in store for the central characters. Perhaps *Mister Penny* by Marie Hall Ets deserves a prize for its excellent drawings of emotional expression on the faces of animals. To see the pictures, one and sometimes three or four for every other page, is a treat. The artist has caught the expression of adventure, of satisfaction, of surprise, of flight and fear, of dejection—yes, and even of stomach ache (due to eating unripe fruit) so comically that reader and auditor can have a fine time of it dramatizing facially and vocally the adventures as the story progresses. Think of the fun of squeaking like Pugwug, the pig, "who grunted when he ate and snored when he slept." Try doing all those things with or without your young auditor and see if you can retain a sour outlook on life!

Adventure is close to the heart of our

children, whether it is shown in the daily doings of *We Go To Nursery School* by Marjorie Poppleton and William E. Blatz, in the imaginative bravery of *Bobo Dee* by Lionel Reid, in the utter nonsensical courage of *Brave Mr. Buckingham* by Dorothy Kunhardt, or in the satisfying compensation for a desertion not yet realized, as in Marjorie Flack's incomparable *Wait For William*. The first is the record of little children's daily doings from the moment when the nurse examines the tonsils to the last experience of the nursery school day. Such a book may well serve for the encouragement of the relation of duplicate experiences "in my school." The second is concerned with the play of a small boy who went about banging at a great rate until one day he met a *real* situation and—lived up to his imagination. The artist wisely reserves the little boy's answer to his mother's question and the accompanying illustration until the page is turned. Then what a surprising surprise! The third story should be told again and again by sympathetic elders and told most dramatically with an exaggerated feeling for the nonsense of the tale. Surely no small child can refrain from telling of his experiences, less head-losing and body disintegrating fortunately, but none the less important. Surely *Brave Mr. Buckingham* repeatedly accomplishes his major purpose, which isn't nonsense, nor entertainment, nor story-value, but rather the message of emulation, when the shrill voices of our children say, "That doesn't hurt!" when necessary unpleasant situations arise. But *Wait For William*! or rather do not wait. If there is ever any reason for saying "last the best of all the game," then say it as you read this most recent of circus stories. The story itself is a very simple one with just the right amount of that repetition so dear to the child-heart; the pictures are as exciting as such an unheard-of but altogether possible adven-

ture needs; the exaltation of William who cried "Wait! Wait for me!" and the deliberation with which William in the end makes his brother and sister and all the rest of them wait until he is ready to satisfy their curiosity—all form an entrancing whole which should be read to every youngster within reach at once.

And there are other fine books: *Every-day Children* by Hildegard Woodward is built around the immortal idea that Monday is wash day, Tuesday is sweeping day and so on, which facts trouble the eight heroes and heroines of the book until they discover a way of escape from fate. *A Story About Tall Buildings* and *A Story About Big Trees* by Helen S. Read, illustrated by Eleanor Lee are simple, interesting books. There is a brief explanation with each picture about the objects with which children become acquainted in their daily living. *The June Norton Sing-It-Again Book For Children* is a book of music and child illustrations that should prove a boon to teacher and parent alike. Why not sing the songs to our children, show the pictures that other children drew, and then allow the auditors to emulate if so they wish? "This he did, so, too, can I" may be the slogan, and incidentally what a lot of fun doing it! *The Saintons Go To Bethlehem* by Helen Hill and Violet Maxwell is in content better for somewhat older children than the "gingham-romper age," but music is a universal language and the quaint tunes adapted from Provençal folk songs would help in a truly lovely way to spread the knowledge of the work of other peoples of the world. Kindergarteners will find this book helpful at Christmas. *The I-Spy Alphabet* by Wilma Hickson and Archie Harradine contains pictures for each letter of the alphabet and an appropriate jingle to each. There is a puzzle interest as well. You are asked to discover things in the picture beginning with the indicated letter. Sometimes you are

started in the right direction; sometimes you are given no help at all; sometimes you can't discover the number of "C" objects or "M" objects that you are told the artist has drawn for you; but then again sometimes you discover more than you are asked to find. Then what joy! This could be used as an excellent aid in the recognition of phonics.

Lovers of Leslie Brooke's immortal illustrations can never fail to include his inimitable picture books among those cherished for our children. *Johnny Crow's Party*, *The Golden Goose Book*, *A Roundabout Turn*, *Johnny Crow's Garden* are all of earlier date, and well-beloved. Now, in 1935, on the artist's seventy-third birthday¹ (a red-letter day for us all) comes *Johnny Crow's New Garden*. And it is a new garden with a most remarkable happening. The clever rhymes, the twinkling eyes of the Lion, the efforts of the singing Donkey not to mention the ever-appreciated work of the Puffins make those who read and those who listen rejoice again and yet again.

Not only are the 1935 books well worth the reading, the owning, the cherishing but so, too, are many of those of recent years. *Sally and Her Friends*, *Nancy and Billy* are photograph stories of daily doings and daily friends. *The Teacup Whale* and *About a Bee* are stories which please because of cumulative effects in incident and their easily understood and repeated situations and remarks. *The Little Auto* gives the adventures of Mr. Small and his car, its obedience to red and green lights, its flat tire, its simple journey that serves to emphasize the importance of the happenings when our own Bobbies or Betties go out with Father in the family car. *A Good Little Dog*, *Bingo Is My Name*, and *Here, Bingo!* constitute an unrelated series which maintains successfully a dog's

point of view and yet shows, to him who hath eyes to see, that we come to love those whom we help and those who aid us in time of trouble. *Angus and the Cat*, *Angus and the Ducks*, *Angus Lost*, contain unforgettable illustrations as well as good story. *Ask Mr. Bear* is the tale of a little boy's search for an appropriate gift for his mother, and *What Whiskers Did* is a story without words of the astonishing experiences of a rollicking little dog who ran away from his master. *Blue Barns*, *A Head For Happy*, and *A B C For Everyday* are books with which every youngster should have more than a speaking acquaintance. Elsa Beskow's *Aunt* stories deserve a permanent place on every child's bookshelf. *A Little Boy Was Drawing* by Roger Duvoisin furnishes not only interesting pictures and a good story but suggests procedure for the parent with a convalescent child or for the teacher who wants variety in her story hour. That little boy was drawing? Indeed, so, too, can this little boy. And there is always the original text for guide and friend. *The Seven Little Spillikins* by Margaret Gilmour tells of seven children who played at king and queen. How they forgot and chose a sloping spot for the baby carriage and what happened is told with a maximum of pictures and a minimum of printing. Best of all the end is comforting. *Nicodemus and the Little Black Pig* by Inez Hogan gives the amazing adventures of a young Negro boy with his favorite black pig.

Poetry always pleases from the sturdy Mother Goose jingles to the ordinary commonplace doings of today. *Rhymes About Ourselves* by Marchette Gaylord Chute contains attractive lines such as those about the little boy who

"uses his feet a lot for walking
uses his tongue for a lot of talking"

and the small philosopher who reconciles himself to his fate when he can't go fish-

¹The *Junior Book of Authors* gives L. Leslie Brooke's birthday as September 24, 1862.

ing. Few of us can—when we “haven’t any bait!” *The Pink Book of Verse* is a rare thing, an anthology for very little children. Besides, it is published in various sizes of print. The simplest poems in large, the less simple in less large, and least simple in the normal size printing. The contents are concerned with the entire gamut of six-year-olds’ interests from those of home, animals, and colors to the very naïve wonder about the mirror-like qualities of a pudding spoon!

Books are valuable. The right choice of books is important. Beautifully bound and illustrated books are greatly to be desired. The story content may be beyond price in its power to interest now and to influence later. Yet we must learn to take time to read with our children, to our children and for our children. This means that we, who read aloud, must enter into the spirit of these little ones and understand what they like, how they feel, and we must read well and interestingly, striving to build right thoughts about the life and creatures about us, right appreciation of line and color and form, and most of all we must inculcate a right sense of fun and humor even in our littlest ones. This is not easy but it is worth while.

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Books for Boys and Girls Who Don't Like to Read

EUGENIA BRUNOT

*Librarian, Boys and Girls Room, Wylie Avenue Branch
Carnegie Library of Pittsburgh*

THERE are so many joys to be found in reading, so much of interest and delight in books, that for a long time librarians and in fact all lovers of literature fought shy of admitting that there might be some who actually *did not want to read*—and wouldn't—grown people, at that, who ought to know better.

This (recognized) disinclination may be due to any of several causes, having their source in the lack of a certain kind of imagination embodying an ability to enjoy experiences vicariously. Such persons thrill to a journey or a movie but are unable to travel an inch via print. They can't see with the mind's eye, so adventures and experiences not actually their own hold no meaning for them. Others, though keen in their daily work (the T. B. M.), lack an avocation and have no specialized outside interest of any kind. Their attention is apt to be scattered and desultory. They are satisfied to skim the newspapers and let it go at that.

Now parents and teachers, who have to do with children, frequently wonder how to interest the uninterested among their boys and girls. They want their particular Johnnys and Marys to develop the satisfying resource of a love of books and reading for the (rapidly approaching?) era of our heralded leisure time.

Perhaps the surest way to a solution of the difficulty is to determine as far as possible the cause of children's dislikes. Here generalities are of little help, for every case is individual. The only universal rule is go slow and be thorough. That

you are interested is shown by your query, and heaven grant you sympathy and tact.

The child who wants to read (and he is legion) can be given almost any book: that is, he is not easily discouraged and will try another if his, or your, first choice fails to satisfy. You can interest him by a word or two or a quoted recommendation; but the non-reader is wary, and an initial failure is apt to nip his hardly-awakened reading urge in its critical first stages and maybe blight the growth or hopelessly stunt it.

It may be helpful to cite some of the common obstacles to children's enjoyment of books, remembering always that each is capable of infinite shadings and gradations.

Physical difficulty, such as poor sight, where close application to print results in the active discomfort of strained muscles and headache, is a frequent cause of aversion to reading. The remedy here is a visit to the oculist of course, and a care that books of clear bold-faced type with many illustrations to break the monotony of the text be chosen. For small children the book with hand-lettered text such as Hogan's *Bear Twins*, Lofting's *Noisy Nora*, the stories of Wanda Gág, and the Williamson books about different animals are good. For older boys and girls, books like *Favorite Fairy Tales*, *Tom Sawyer* and *Young Fu* in the Clear Type Classics, or Bianco's *Good Friends* may be used.

Then there is the delicate child, the youngster with constitutional inadequacies or chronic disease, who tires easily.

Choose for him the light weight volume—Sayer's *Bluebonnets for Lucinda* or *Timothy* by Garbutt, or some other books printed on spongy paper that have bulk without heaviness like those in the Jacket Library.

The nervous child who cannot settle to any occupation for long needs special consideration. Separate stories or short books of interesting, but not wildly exciting plot such as *Down-along Apple Market Street*, *Old Man Daantje's Beard*, *Old Sailor's Yarn Box*, *Lending Mary*, *Best Stories of Heroism I Know*, *Bang of Diamond Tail*, *Turkey Tale* or *Susanna B. and William C.* will satisfy him before his short span of attention is exhausted.

Many children are poor readers and quite naturally do not enjoy as a recreation an occupation that is a real exertion to them. Sometimes this inability to read easily is accounted for by a foreign background. When only Italian, German, or Yiddish is spoken at home, comprehension of English words met only in books is slow and the English vocabulary limited. These children, though in fifth, sixth, or even seventh grade in school, choose for pleasure reading the primer or the easy reader. They will be more apt to grow to like reading if given books where subject matter is interesting to their age but form simpler than would be used with boys and girls of a different sort of background. Everson's *Secret Cave*, Mozart the *Wonder Boy*, Potter's *Christopher Columbus*, and the *Picture Book of Robinson Crusoe* might be mentioned in this connection.

Then there is the unfortunately-very-large group of children who have a mental handicap and who need particular attention. Some of these are retarded rather than deficient. The deaf mutes for instance are an obvious example. However, the type of material used for children falling into the retarded class for any reason is similar and should include at-

tractive picture books such as Diana Thorne's *Dog Book* and Sewell's *The Lord's Prayer*. Picture books where simple text accompanies illustrations, as *Bounce and the Bunnies*, *About a Bee* by Torrey, the Angus books, and those by the d'Aulaires, *Yen Foh*, *Mamie* by Potter as well as a few of the simpler story books can be used.

Perhaps the largest group of normal non-readers are those alert, alive, always-busy-doing-something children; the happy-go-lucky, tree-climbing Tom boy and her pleasingly grubby brother who sometimes tags along to the "liberry" with a friend but who assures you with a grin that he has "no time to read."

It is much easier to arouse a desire for books here than in the case of children less mentally on the qui vive, for these boys and girls have many lines of interest. Catch their attention on even one point, show that a book like Barbour's *How to Play Better Baseball* can teach a boy a trick or two to spring on his gang—that Mannix who wrote *Backyard Zoo* is not much older than the reader and collects pets of all kinds just as he does (or would do if *his* mother did not object so forcibly to toads in her kitchen, snakes upstairs, and mangey dogs everywhere). *Canoeing with the Cree* is about two present day high school boys who in their vacation went off into the upper waters of the Mississippi, part of the time through country known only to wandering Indian tribes.

Books can help them to make and do more things than they could ever think up for themselves: model railways, radio sets, invisible ink, and secret codes. Yates' *Exploring with a Microscope* is full of the interests of a whole new world and Lawson's *Home-made Games* has ideas that anybody can work out.

The books need not be expensive, better not if they are to be much used. Even a wealthy maiden aunt grinds her molars

when that brand new five dollar nature book, all set about with expensive plates, comes dripping in from an over-night hike. Better invest in a set of the Whitman guides at fifteen cents each. These little manuals fit the pocket, the descriptions are authentic, short and to the point, and there are many illustrations in color to aid in identification of specimens on the spot.

The night sky, except for those unfortunates who "have to go to bed by day," is full of interest and such a little book as White's *Seeing Stars* costs only ten cents but is sturdily bound and far more satisfactory for the amateur astronomer than many an elaborate volume full of too intricate sky maps. With a ten cent flash light and this little book a body can stretch out on a grassy hill and soon learn to

"Know the stars by their names
Aldeberan, Altair
Pegasus and the Heavenly twins
And the great and little bear."

For the child who likes music, *Fun with Flutes* will provide hours of entertainment, for besides telling something of the history of the instrument, it goes into detailed information on the construction of the flute. Even a quite unmusical person can hardly bear not to own and operate a flute and try to follow the little green notes up and down through the tunes in the back of the book.

Famous American Trains and their Stories, the *Story of Steam, Fire!* by Meredith, and Naumberg's *Skyscraper with Behemoth*, that graphic and humorously told story of power for older children, elucidate and add to the interest of familiar things.

Such books as *Guardsmen of the Coast*, *Fire Fighters*, and *Jump!* about real people of his own day, living through exciting adventures, doing thrilling things that are yet quite possible for a boy to

grow up to do himself, often interest where more imaginative literature would fail of appeal and sometimes lead to things like Meader's *Lumberjack*, Meigs' *Swift Rivers*, that epic of the early days of the lumber industry, or to vivid narratives like Villiers' *Whalers of the Midnight Sun* which details the hairbreadth adventures that are the daily life of men working in this commercial age that we are told is so prosaic!

Often when for one reason or another a child does not like to read, he will enjoy being read to. In many households bedtime is also book time, and father or mother devote a half hour or so to this sharing of books with their children. It takes some of the sting out of "Go to bed now," if a favorite book is in the offing, and surely there is no pleasanter night cap than a chapter or two "to be taken at bed time."

Some books—many books—fairly clamor to be read aloud and enjoyed with someone else. Graham's *Wind in the Willows* is such an one, the Milne books also, *Timothy*, the appealing tale of a little deer who aspired to antlers like his much admired father's, and *Mr. M'Tavish*, the lovable Scotty, for third to fifth grade children, with *Bambi*, Colliers' *Roland*, *Mary Poppins*, smacking her lips over her spoonful of rum punch, and *Treasure Island* for the older ones. Often this reading aloud arouses so much interest that a child can't wait and will finish the book for himself or reread it to savor again the delights that he experienced when hearing it read to him.

Narrative poetry reads well, and such stories as the *Lady of the Lake*, Drake's *Culprit Fay*, *Hiawatha*, *Ballad of the East and West*, and *Horatius at the Bridge* will be enjoyed when so presented, by children far younger than those who ordinarily "study" such poems in school. It is too bad to wait for high school and run the chance of missing the elation of

the swing of words and the thrill of the story in your hurry to get over the lines assigned for your lesson.

In libraries and schools, contests of various kinds have sometimes been used to attract the attention of non-readers to books, but the benefit of such artificial stimulation to reading is open to question. Certainly all such devices should be most carefully planned with a definite worth-while goal, a goal aside from increased use of books, if contestants are to become genuine readers.

It seems to me that the most important aspects of the whole problem of books for children who do not turn naturally to reading is the thesis lying back of all effort to interest them. It must be on a basis of the child's need for this particular kind of stimulation, not on a preconceived notion that all children should become readers.

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Bianco. *The Good Friends*. Viking. \$1.75.
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Eldridge. *Yen Fob*. Whitman. \$1.00.
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Gauss & Gauss. *Bang of Diamond Tail*. Whitman. \$1.00.
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Grahame. *Wind in the Willows*. Scribner. \$1.00.
Hill. *Down-along Apple Market Street*. Stokes. \$1.35.
Hodgins & Magoun. *Behemoth*. Doubleday. \$3.50.
Hogan. *Bear Twins*. Dutton. \$1.00.
Lawson. *Homemade Games*. Lippincott. \$2.00.
Lewis. *Young Fu of the Upper Yangtze*. Winston. \$2.50.
Lofting. *Noisy Nora*. Stokes. \$1.25.
Mannix. *Back-yard Zoo*. Coward. \$2.00.
Marshall. *Favorite Fairy Tales*. Winston. \$1.00.
Meador. *Lumberjack*. Harcourt. \$2.00.
Meigs. *Swift Rivers*. Little. \$2.00.
Meredith. *Fire!* Reynal. \$1.75.
Milne. *Winnie-the-pooh*. McClelland. \$2.00.
Minot, Comp. *Best Stories of Heroism I Know*. Wilde. \$2.00.
Naumberg & others. *Skyscraper*. Day. \$2.00.
Potter. *Christopher Columbus*. Oxford. \$2.00.
Potter. *Mamie*. Oxford. \$1.00.
Reynolds. *Famous American Trains and Their Stories*. Grosset. \$1.00.
Roggeveen. *Old Man Daantje's Beard*. Appleton-Century. \$1.50.
Salten. *Bambi*. McClelland. .75.
Sayers. *Bluebonnets for Lucinda*. Viking. \$1.00.
Sevareid. *Canoeing with the Cree*. Macmillan. \$1.75.
Stevenson. *Treasure Island*. Macmillan. \$1.75.
Thorne. *Dog Book*. Saalfield. .10.
Torrey. *About a Bee*. Oxford. .75.
Travers. *Mary Poppins*. Reynal. \$1.50.
Twain. *Tom Sawyer*. Winston. \$1.25.
Villiers. *Whalers of the Midnight Sun*. Scribner. \$2.00.
White, E. O. *Lending Mary*. Houghton. \$1.75.
White. *Seeing Stars*. Harter. .10.
Whitman Guides. *Butterflies of America*.
Trees of North America.
Blue Book of Birds of America.
Green Book of Birds of America.
Red Book of Birds of America.
and others. Whitman. .15 each.
Yates. *Exploring with a Microscope*. Appleton. \$2.00.

Books for Growing-Ups

ROSETTE REESE

*Library Department, Winnetka Public Schools
Winnetka, Illinois*

CHRISTMAS book buying for twelve to seventeen year olds involves the whole range of individual differences in both children and books. Obviously one can only generalize in so brief an article, but Christmas giving implies affection, and affection, some degree of insight with which to temper generalizations. Anyone who loves a child enough to give him a book should have some idea of his maturity, his interests and his background. If he has reading difficulties, they must be considered also. Too much care cannot be taken, though we all know of happy accidents by which the most unlikely books give great joy.

Recently an immigrant addressed our assembly. His determination to come to America was based on an American book which his father had brought home when he was fourteen years old. The story that gave him an idea of the joy and freedom of life in America was "The Old Woman and Her Pig." "Stick, stick, beat dog. Dog, dog, bite pig," were the funniest things in the world to him.

Book stores and libraries everywhere are ready and anxious to help book buyers. Each agency has at least one adviser who can give you long lists of books which are sure to please. They provide you with printed lists and are willing to show you any number of books. Book store advice is only slightly tinged with commercialism, and librarians make an honest effort not to be highbrow, but both blind themselves to the sad truth that Christmas budgets are limited and that very often Aunt Mary gives a seventy-five cent reprint classic because she can't af-

ford the five dollar sweater she really wants to give. Real book lovers, the people who give books as the first choice, almost never seek advice. Their only problem is self-restraint. They know a dozen books each person on their lists would enjoy. They know the cost of books and think them worth the price, though that price may prevent their purchase. Inexpensive books for young children need great care in selection. This growing-up group can read many of the good reprints for adults that are becoming more common each year.

This economic angle on book advice was ground into my consciousness by a Christmas season in the book department of one of Chicago's best department stores. After years of making suggestions as a librarian I hailed the opportunity with joy. At last I'd be able to see whether people took the advice they were given, and I felt sure I should find means to save many children from the disappointments every child in our family had endured Christmas after Christmas. A wrapped-up book has such thrilling possibilities. An unwrapped *Jessica's First Prayer* or the seventh of the *Rover Boy Series* is such a let-down!

But alas! Day after day the requests for a fifty cent book, a seventy-five cent book, were varied by those for the eighteenth *Oz* or the latest *Nancy Drew* at least a hundred times as often as for anything better. The majority of buyers considered price first, appearance next, and subject and suitability third. The educational and financial status of these people was far above the average, so conditions as bad, or worse, must be taken as normal.

The upshot of this experience was an honest attempt to find out what children of this age really like and wish to be given. With the cooperation of the store and Skokie Junior High School the question was approached from two angles.

First a study of 10,000 book reports was made. Book reports at Skokie are form affairs with very brief written reviews. Since children are allowed to write reports on any books read and they check either "I liked this book," or "I did not like this book," the results may very justly be assumed to be honest opinions.

Of the 10,000 reports studied, the following books were read 30 or more times, and liked by everyone reporting on them.

Alcott—Little Men 45
 Alcott—Little Women 74
 Alcott—Old Fashioned Girl 36
 Altsheler—Horsemen of the Plains 33
 Altsheler—Texan Scouts 43
 Altsheler—Texan Star 34
 Barbour—For the Honor of the School 33
 Brown—At the Butterfly House 33
 Brown—Robin Hollow 35
 Burnett—Secret Garden 33
 Burton—Boy Scouts of Bobs Hill 39
 Bush—Prairie Rose 47
 Carter—Three Points of Honor 56
 Coolidge—What Katy Did at School 41
 Dickens—Oliver Twist 30
 Dix—Turned about Girls 51
 Dumas—Three Musketeers 48
 Hawes—Mutineers 33
 Heyliger—Don Strong of the Wolf Patrol 46
 Hinkle—Black Storm 30
 Holland—Boy Scouts of Snowshoe Lodge 32
 Hooker—Civilizing Cricket 48
 Hough—Covered Wagon 32
 James—Smoky 54
 McNeely—Jumping-off Place 35
 McNeely—Winning Out 43
 Malkus—Timber Line 30
 Malot—Nobody's Boy 47
 Malot—Nobody's Girl 39
 Masfield—Jim Davis 55
 Montgomery—Ann of Green Gables 30
 Nash—Polly's Secret 47
 Nordhoff—Pearl Lagoon 34
 Quirk—Baby Elton, Quarterback 46
 Quirk—Boy Scouts of Black Eagle Patrol 46
 Salten—Bambi 31

Singmaster—Sewing Susie 34
 Tarkington—Penrod 65
 Terhune—Buff 32
 Terhune—Wolf 34
 Twain—Huckleberry Finn 42
 Twain—Tom Sawyer 96
 Verne—Mysterious Island 42
 Verne—20,000 Leagues Under the Sea 55
 Waller—Daughter of the Rich 36
 Webster—Just Patty 32
 Webster—When Patty Went to College 43
 Wister—Virginian 31

This list seems to me to be an excellent basis for purchase of reprints and standards. A junior high school is distinctly on the "young" side, but many seventeen year olds prefer younger books than they have opportunity to read in high school. The more mature of that age really are adult readers.

The second half of the experiment was even more interesting. A visit was made to each English class at Skokie. The children were asked to write down five titles of books they got for Christmas and liked, or books they wished they had got. They knew the store for which the study was being made, and knew that the findings might prove boomerangs. Many of their own gifts would be bought at that store in the future, so honesty was obviously the best policy.

In the 2618 titles listed, the following were most popular.

Alcott—Little Men 21
 Alcott—Little Women 36
 Alcott—Old Fashioned Girl 7
 Burnett—Secret Garden 8
 Burroughs—Tarzan 10
 Dickens—Oliver Twist 7
 Ellsberg—On the Bottom 11
 Hardy Boys Series 13
 James—Smoky 19
 Nancy Drew Series 8
 Oz Series 8
 Robin Hood 8
 Stevenson—Treasure Island 5
 Terhune—Wolf 7
 Tom Swift Series 15
 Twain—Huckleberry Finn 19
 Twain—Tom Sawyer 41
 Verne—20,000 Leagues Under the Sea 9

The correlation is interesting, but not so complete as anticipated. *Tom Sawyer* and *Little Women* are far ahead in both, with *Smoky* and *Huckleberry Finn* as runners-up. Series are so much more prominent that desire for faculty approval must have kept them out of top places in the book reports. Financial consideration for the giver had some influence. As one boy remarked, "A guy can't give you a book that costs \$2.00."

The children's lists were full of suggestions. A dictionary, an atlas, a Bible, and books about different hobbies were suggested. This year dictionaries are excellent possibilities for purchasers with thin purses. The *Thorndike-Century Junior Dictionary* is most useful through high school, but has the misfortune to have the word "junior" in the title. Many twelve to seventeen year olds resent being classed as children. The new *Webster's Elementary School Dictionary* avoids that danger and contains more words. "Elementary" doesn't seem to share the stigma attached to "junior," and one doesn't hear the two edged comment, "I like it because I can understand it, but it is babyish." Both are very attractive and inexpensive.

The turmoil the world is now in makes an atlas more valuable than ever before. Fortunately atlases are available in a wide range of prices. Be as extravagant as possible in your purchase, and buy for the maps rather than the text.

Books on hobbies are usually expensive. Stamp catalogs, books on fish raising, model airplanes, boat building, etc. must be bought very carefully. In fact, to give a child a credit slip from a book store and the joy of choosing the book for himself is a sound policy.

For "guys who can spend \$2.00" and want to choose their gifts themselves the following list is merely suggestive. Many children have liked them, but do not buy them without examining them. Book selection should never be hurried. Better buy the proverbial stockings than a book on hearsay. Examine the books at your public library if you cannot plan time to browse at a book store.

Beebe—Half Mile Down
 Benchley—From Bed to Worse
 Blake—Riding the Mustang Trail
 Collins—How to Ride Your Hobby
 Doyle—A Child Went Forth
 Hadida—Your Telltale English
 Kunitz—Junior Book of Authors
 Masfield—Bird of Dawning
 Masfield—Taking of the Gry
 Mawson—Dictionary of Foreign Terms
 Meader—Lumberjack
 Morgan—Tropical Fishes
 Nordhoff—Mutiny on the Bounty
 Nordhoff—Men Against the Sea
 Pease—Wind in the Rigging
 Raymond—Bend in the Road
 Severeid—Canoeing with the Cree
 Sperry—All Sail Set
 Stieri—Model Railroad Manual
 Villiers—Whalers of the Midnight Sun
 Wise—Jane Addams of Hull House

Stimulating Children to Read

LOUISE S. STEINWAY
*Western State Teachers College
Kalamazoo, Michigan*

(With a List of Titles for Seventh Grade Readers compiled by
ALICE BROWN, Kalamazoo Public Library)

HOW SHALL our boys and girls spend their leisure? As the days go by how will our work in school function in helping them choose wisely their activities which are just "for fun"? Will the concomitant responses from the time in school be such that each year will find our boys and girls increasingly able to enjoy the lengthening leisure hours so they will truly be recreative?

One of the most forceful skills in the wise use of today's leisure hours is the ability to read, but the skill by itself is not sufficient to warrant that the possessor will acquire much happiness from this tool. He must know what to read and have a great desire to get pleasure and profit from the printed page.

The teachers in many school rooms are working definitely on this problem. They are attempting to introduce pupils to many types of books. They are seeing that books suited to their capacities and interests are made accessible. Pupils are being given opportunities to read worthwhile material. Standards for judging the desirableness of a book are being developed through class discussion of books read, book reports and talks by teachers and librarians.

But until pupils are very familiar with their own capacities, their needs, and how to satisfy their wants, they must have general advice and specific help. How often adults ask librarians "Have you a good book for me?" Unless the person making the request is well known to the librarian she must reply with, "What books have

you been reading?" "What type of book do you enjoy?" A friend recommends a book to you and you immediately come back with "About what is the book?" or "Is it heavy or light reading?" or "Is it fiction or biography?" Children ask the same type of question, but too often the teacher or the librarian is too busy to meet such requests from her large professional family.

Knowing that the above questions of pupils were perfectly legitimate and far reaching in their significance, a book list was prepared by the writer for a seventh grade class. The reading scores of the class ranked from sixth grade through twelfth grade and the reading tastes were as varied. One pupil was reading *Wizard of Oz* for the first time and enjoying it while another reported to the class that Whitbeck's *Economic Geography of South America* was a perfectly fascinating book. Another pupil said she was enthusiastic about all of Dorothy Canfield Fisher's books. With these facts and with the course of study for the grade definitely in mind, the teacher made out a list of books which would supplement and enrich the curriculum and provide for the different reading abilities in the class. A librarian was then consulted and the book list was revised from the viewpoint of the desirableness of the books as judged by a librarian.

The list was divided according to reading difficulty into four parts: A books (10 points), B books (9 points), C books (8 points), D books (7 points). It was made

very clear to the pupils that C and D books were not books of poorer quality, but that difficulty was the criterion for the division into A, B, C, D lists. The points were given as a mathematical aid to the pupils in analyzing their reading abilities. There were twenty-four books on the D list, forty-four on C list, fifty-four on B list, and fifty on the A list.

The lists were given to the pupils and they were asked to check the books they had read. Then there was much discussion on the part of the pupils as to the divisions—A, B, C, D. They began to take inventories of the number of books they had read on each list. This led to more discussion. They then evaluated their reading in terms of types of books they were reading. The matter of reading difficulty led to a desire to know what were their reading scores on the standard tests and to see if they were reading as difficult books as they could read with comparative ease. There was a wide range in the number of books read. One pupil had read twelve, while another had read seventy-five. The great variation in the number of books read by different pupils called forth a good many comments and raised questions in the minds of the pupils. The following are typical, "Is it wise to read so many books?" "Can one remember what is read if a book is read rapidly?" "What does one do to a reading score if one doesn't read much?"

A discussion of the types of books read by individuals led to much debating on the question, "Should one read all of one type of book?" "What is a wise variety of books?"

The class as a whole was very much pleased with the list and seemed to think it would be helpful in deciding what books to read. Of course the question of books not on the list came up. Pupils quickly recognized the fact that no list could include all the good books available. The best list possible would only

be suggestive of the many splendid books available. That the list given the pupils was stimulating in helping them to judge the books was demonstrated by the questions and remarks made by pupils: "That book probably would go on the A list." "I'm reading many D books; I think I'll try a C book next." "Is this a B or C book, Miss H.?" "Do you think I'm ready to try an A book now?"

Pupils became interested in seeing what were their total scores in terms of number of books read and their value in points. Then they began to discuss whether or not it was wise to have the score acquired. The range of scores was as follows:

TABLE I
NUMBER OF BOOKS READ

| | 10 points | 9 points | 8 points | 7 points | Total score |
|---------|--------------|-------------|-------------|-------------|----------------|
| Pupil A | 25 | 20 | 23 | 7 | 663 |
| Pupil B | 5 | 2 | 4 | 1 | 107 |

The book list did not seem adequate, and in time became out of date, so Miss Alice Brown of the Kalamazoo Public Library, who was working for her degree and doing practice teaching in the seventh grade, made a special study of the supplementary reading needs of the class. She helped to revise the old list and to compile a new one.

This new book list differs from the first in the number of books on each level and in the attempt to classify them according to the types of reading. Pupils are interested, and very profitably, in analyzing the types of books as well as the number of books they are reading.

The list is so long that annotations seem to be necessary, and each pupil this year is to write on a library card a very short signed review of a book he has read in order that prospective readers of the book may know what certain people think about it. This should stimulate a critical

interest in book reviews in current magazines and newspapers.

No credit in terms of grades has ever been given for reading books on this reading list. The pupils seem to feel that the list is simply a means of helping them to get acquainted with worth-while books and authors. They seem to realize as never before the pleasure and profit to be gained from reading. Many trips to the library have made them alert to the benefits to be derived from consulting with the libra-

rian they have learned that they can get other book lists easily. They increasingly substitute for this book list their own judgment of books, the help of the librarian and the recommendations of friends whose opinions were worthy of consideration. This is as it should be. Our book list is simply a tool which should make it possible for boys and girls to choose books more wisely and which should create within children a great desire to partake of the joy of reading.

A LIST OF TITLES FOR SEVENTH GRADE READERS

ALICE BROWN

BOOKS cannot be put into hard and fast classes. Therefore, this table is merely indicative of the type of reading included and the approximate amount. Pioneer stories, knight stories, stories of primitive times have all been roughly classed as historical fiction with no attempt to distinguish. Many of these historical romances are placed in foreign scenes. Some stories classed as local color stories, such as *Hoosier Schoolboy*, because of the passing of that locale might also be termed history if one wished to be exact. The finest literature somehow is too universal in content to be classed. Hence the many unchecked books on List A.

TABLE II

| Stories of | List A | List B | List C | Total |
|--------------------------------|--------|--------|--------|-------|
| Animals | | | | |
| Nature | 7 | 5 | 7 | 19 |
| Home and School | | 9 | 12 | 21 |
| History and Historical Fiction | 29 | 22 | 17 | 68 |
| Travel and Local Color | 12 | 15 | 22 | 49 |
| Biography | 11 | 13 | 5 | 29 |
| Legend and Fancy | 2 | 6 | 13 | 21 |
| Humor | 1 | 2 | 5 | 8 |
| Drama and Poetry | 5 | 1 | 2 | 8 |

These three lists were made in order to suggest a varied and attractive literary fare for every child in the seventh grade, no matter what his reading ability. Books of outstanding

literary quality are interspersed with those valuable chiefly for absorbing plot or the interest of an unusual setting.

List B includes titles suitable for the reading of ordinarily bright seventh grade children. They appeal to normal seventh grade interests and are written in a style suited to young readers, though by no means "juvenile." They are not so difficult as to discourage the reader and create a distaste for reading as recreation, but they will sufficiently exercise the child's mental faculties to strengthen his power of intelligent and appreciative reading, and will at the same time lead him to further worth-while reading by the stimulation derived from successful and pleasurable experience with these books.

The books placed on List C, for those retarded in reading, are not inferior in quality to those of List B, but are easier to read and in some cases appeal to younger reading interests. Many of the classics of children's literature, which are usually read before the seventh grade, are included, not only because they are of suitable difficulty and interest for this group of readers, but to make sure that these slower readers go no further without making their acquaintance.

List A, while not at all typical of a seventh grade list, includes books which the unusually bright child, anxious to do some mental stretching, might find interesting. It would not take a child prodigy to read many of the books on this list—some are commonly read in eighth and ninth grades—but this list alone would provide a rather heavy literary diet for even a bright seventh grader. These more adult

titles will give greater pleasure and profit to the child when taken occasionally and interspersed with the lighter fare of List B. One hopes that the adult classics among these will all be read sometime before the young person's schooling is over, but that they will *not* be read unwillingly, or out of priggish rivalry, at a too early stage in the child's reading development.

Seventh Grade Reading List A

Alsop—My Chinese Days
 Antin—Promised Land
 Austen—Pride and Prejudice
 Austin—Standish of Standish
 Bacheller—In the Days of Poor Richard
 Bacheller—Man for the Ages
 Barrie—Little Minister
 Becker—Golden Tales of Our America
 Beebe—Edge of the Jungle
 Blackmore—Lorna Doone
 Boyd—Drums
 Bradley—Caravans and Cannibals
 Bridges—Young Folks' Book of the Sea
 Buchan—Prester John
 Catherwood—Romance of Dollard
 Churchill—Richard Carvel
 Clemens—Life on the Mississippi
 Clemens—Connecticut Yankee in King Arthur's Court
 Dana—Two Years Before the Mast
 Davis—Gilman of Redford
 DeKruif—Hunger Fighters
 DeKruif—Microbe Hunters
 De la Mare—Come Hither
 Dickens—David Copperfield
 Dickens—Oliver Twist
 Dickens—Tale of Two Cities
 Dumas—Three Musketeers
 Ellsberg—On the Bottom
 Ferris—Love Comes Riding
 Finger—Courageous Companions
 Firdausi—Epic of Kings
 Fitzpatrick—Jock of the Bushveld
 Ford—Janice Meredith
 Franklin—Autobiography
 Gaskell—Cranford
 Goldsmith—Vicar of Wakefield
 Hudson—Far Away and Long Ago
 Irving—Knickerbocker's History of New York
 Irving—Bold Dragoon
 Johnston—To Have and to Hold
 Kelly—Trumpeter of Krakow
 Kingsley—Westward Ho!
 Kipling—Day's Work
 Kipling—Kim
 Kipling—Puck of Pook's Hill

Lindsay—Johnny Appleseed and Other Poems
 Malkus—Caravans to Santa Fé
 Melville—Moby Dick
 Mitchell—Hugh Wynne
 Muir—Story of My Boyhood and Youth
 Mukerji—Ghond the Hunter
 Mukerji—Jungle Beasts and Men
 Parkman—Boys' Parkman
 Parkman—Oregon Trail
 Poe—Tales
 Porter—Scottish Chiefs
 Salten—Bambi
 Sandburg—Abe Lincoln Grows Up
 Scott—Ivanhoe
 Scott—Quentin Durward
 Shakespeare—As You Like It
 Shakespeare—Merchant of Venice
 Shakespeare—Midsummer Night's Dream
 Sienkiewicz—In Desert and Wilderness
 Stevenson—Black Arrow
 Stevenson, Mrs.—Life of Robert Louis Stevenson
 Sugimoto—Daughter of the Samurai
 Tennyson—Idylls of the King
 Thomas—Boy's Life of Colonel Lawrence
 Vachell—The Hill
 Van Loon—Story of Mankind
 Waterloo—Story of Ab
 Whitney—Tod of the Fens
 Willsie—We Must March
 Wister—The Virginian
 Yonge—Unknown to History

Seventh Grade Reading List B

Alcott—Little Men
 Alcott—Little Women
 Aldrich—Story of a Bad Boy
 Allee—Susanna and Tristram
 Atkinson—Greyfriars Bobby
 Atkinson—Johnny Appleseed
 Austin—Betty Alden
 Baldwin—The Sampo
 Bennett—Master Skylark
 Berry—Girls in Africa
 Bill—Clutch of the Corsican
 Bok—Dutch Boy Fifty Years After
 Bonsels—Adventures of Mario
 Borup—Tenderfoot with Peary
 Brown—Four Gordons
 Byrd—Skyward
 Clemens—Adventures of Huckleberry Finn
 Clemens—Adventures of Tom Sawyer
 Clemens—Prince and the Pauper
 Clement—Once in France
 Colum—Island of the Mighty
 Cooper—Last of the Mohicans
 Cooper—The Spy
 Crownfield—Joscelyn of the Forts

- Custer—Boots and Saddles
 Daniel—Gauntlet of Dunmore
 DuChaillu—Stories of the Gorilla Country
 Eastman—Indian Boyhood
 Ewing—Six to Sixteen
 Eyton—Kullu of the Carts
 Farjeon—Martin Pippin in the Apple Orchard
 Ferris—Girls Who Did
 Fleming—Hunted Pickaninnies
 French—Lance of Kanana
 French—Story of Grettir the Strong
 Hasbrouck—Hall with Doors
 Hawes—Mutineers
 Hughes—Tom Brown's School Days
 James—Smoky
 Janvier—Aztec Treasure House
 Kipling—Captains Courageous
 LaVarre—Up the Mazaruni for Diamonds
 Lowmsbery—Boy Knight of Reims
 Lustig—Roses of the Wind
 McNeer—Prince Bantam
 Makus—Dragon Fly of Zuñi
 Marryat—Children of the New Forest
 Masefield—Jim Davis
 Meigs—Master Simon's Garden
 Meigs—Trade Wind
 Moses—Louisa May Alcott
 Mukerji—Gayneck
 Nordhoff—Pearl Lagoon
 Olcott—Story-telling Poems
 Ollivant—Bob, Son of Battle
 Pyle—Man of Iron
 Quiller-Couch—Roll Call of Honor
 Rice—Mrs. Wiggs of the Cabbage Patch
 Richards—Life of Florence Nightingale
 Roosevelt—Ranch Life and Hunting Trail
 Roosevelt—Theodore Roosevelt's Diaries of Boy-
 hood and Youth
 Seton—Rolf in the Woods
 Singmaster—When Sarah Saved the Day
 Skinner—Silent Scot
 Skinner—Tiger Who Walks Alone
 Snedeker—Beckoning Road
 Stevenson—Kidnapped
 Stockton—Queen's Museum
 Sublette—Scarlet Cockerel
 Thompson—Gold Seeking on the Dalton Trail
 Wallace—Story of Grenfell of the Labrador
 Watson—With Cortes the Conqueror
 White—Snake Gold
 Wiggin—Rebecca of Sunnybrook Farm
 Yonge—Dove in the Eagle's Nest
- Seventh Grade Reading List—Group C*
 Akeley—J. T. Jr. the Biography of an African
 Monkey
- Alcott—Under the Lilacs
 Austin—Children Sing in the Far West
 Baldwin—Story of Roland
 Baylor—Juan and Juanita
 Baynes—Jimmie: The Story of a Black Bear
 Cub
 Bennett—Barnaby Lee
 Bertelli—Prince and His Ants
 Brooks—Boy Emigrants
 Brooks—Master of the Strong Hearts
 Burnett—Secret Garden
 Canfield—Understood Betsey
 Cannon—Pueblo Boy
 Carroll—Alice in Wonderland and Through the
 Looking Glass
 Colum—Boy in Eirrin
 Colum—Voyagers
 Conkling—Silverhorn
 Coolidge—What Katy Did
 Crew—Saturday's Children
 Crommelin—Famous Legends
 Dix—Soldier Rigdale
 Dodge—Hans Brinker
 Douglas—Three Boy Scouts in Africa
 Duncan—Adventures of Billy Topsail
 Eggleston—Hoosier Schoolboy
 Eggleston—Long Knives
 Field—Hitty
 Fillmore—Mighty Mikko
 Finger—Tales from Silver Lands
 Fitinghoff—Children of the Moor
 French—Story of Rolf and the Viking's Bow
 Golding—Story of David Livingstone
 Good Dog Book
 Green—Dick Byrd, Air Explorer
 Haines—Luck of the Dudley Grahames
 Hale—Peterkin Papers
 Haskell—Katrinka
 Hillyer—Child's History of the World
 Hinkle—Tawny
 Hudson—Little Boy Lost
 Justus—Betty Lou of Big Log Mountain
 Kingsley—The Heroes
 Kingsley—Water Babies
 Kipling—Jungle Books
 Knapp—Boy and the Baron
 Knipe—Lucky Sixpence
 Lansing—Magic Gold
 Lindbergh—We
 Macdonald—Billy Barnicoat
 Meigs—New Moon
 Moon—Chi-wee
 Moon—Flaming Arrow
 Mukerji—Hari, the Jungle Lad
 Nusbaum—Deric with the Indians
 Otis—Toby Tyler

(Continued on page 244)

A Course of Study in Creative Writing for the Grades

C. C. CERTAIN

Detroit, Michigan

SINCE THE aims of teaching creative writing are not utilitarian, one must look to the effects upon the pupils themselves in the measurement of success, and upon the intrinsic qualities of the writing done. Rarely will the teacher find, however, equally satisfactory evidence of his achievements in both the influence on the pupil and in his writing.

Creative Writing Is Implicitly Artistic Expression

Creative writing must not be made a phase of English teaching for the sake of securing a higher artistic excellence in the expression of *all* pupils, for that would be impossible. On the other hand, if the teaching of creative writing does not progressively increase in excellence the literary quality of the writing of *some* of the pupils, the subject should not be taught under the classification of written English, but as social science. There is at once, then, the implication that creative writing is inherently something more than mere written self-expression regardless of the beneficent effects that may be expected to come to the pupils themselves in being taught to write creatively.

Fundamentally, the underlying principles of creative writing are the canons of good literature. The teacher, then, while recognizing the possible beneficent effects of excursions into the realms of creative expression for the giftless writers, must never make the mistake of calling their doggerel, poetry. Always the teaching of creative writing as a curriculum subject must carry the burden of the teaching of artistic expression.

For the sake of the children who are talented or who have artistic potentialities, there must be adequate provision in the program for the teaching of literary patterns and of artistic values in words and phrases. Always there must be the assumption of the presence in the group of such children. The gifted children in the past have been the most poorly taught of all our pupils. Creative writing as a regular course in English should have as one of its chief justifications, the fact that it will provide for the systematic development of our talented children.

Here then must be extended the differentiation in the building of a definition of creative writing as a curriculum subject. It is not sufficient that the differentiation be between the academic and the humanitarian, but as well between formlessness, ugliness, and intrinsic artistic beauty. Of course, mere artistic form can exist only as an academic hypothesis and is not tenable in creative expression.

Creative Writing Is Cultural, Not Practical

Whether the children taught are gifted or not gifted, the factor of their immaturity is always at work to influence results and the teacher's methods of getting results. The course in creative writing in the grades cannot, therefore, and must not be made the occasion for giving the children a pedantic training in the writing of literary forms.

After all, the literary forms, and for that matter, all artistic expression, have their origins in sense impressions, in the emotions, in ideas of the mind at work or

in the vagaries of the mind day-dreaming. Herein lies the capital of the teacher of creative writing. He must tutor the children in the origins of literary expression. Here are the doorways into both the real and the imaginary. Back of all questions of form in creative writing is the refinement of expression at its very sources. Exercises in observation have their place then, in telling truly what one sees, in seeing more clearly, more completely. There are problems of gaining skill in securing emotional sympathy, of translating into effective expression the fleeting sensation, or flashing idea, the elusive wisp of a passing reverie. Very, very gradually, upon such bases as these, artistic, creative expression may be developed. The fact is that there is a strong interlacing between the literary forms as such and these sources of expression in sense impression, in moods, and in ideas and reveries. That is why the teacher works to cultivate the senses, the emotions, vaguely intellectual acts, the reveries of the mind in creative writing, and at the same time to enrich the children's lore of artistic expression with the patterns of literary form. Lyric or epic moods may be helped to grow while the devices of epic or lyric expression are slowly mastered—by some rare souls among the pupils.

*Creative Composition Is Associative
Thinking, Not Logic*

The teacher must accustom himself to the idea of psychological processes strikingly different in creative writing from those largely dominant in traditional class room composition lessons. A rather free type of associative thinking, varying all the way from the slightly intellectualized movement of the mind, discursive or pivotal rather than logical, to the fantasies of day dreaming, is characteristic of psychological processes in creative composition. In this associative thinking there are emotional and sensuous phases,

intellectual phases, thought dominated, and phases of fantasy and day dreaming beyond the control of the will to do. Will power and conscious control of the mind at work creatively are in some of these phases almost negligible. The creative writer must be let alone about two-thirds of the time except for the teacher's surrounding him with favorable working conditions.

Expressional Set

The teacher may easily do the wrong thing even in offering suggestions. Creative composition is keyed in particular instances rather definitely either to the sensuous, or the intellectual, the emotional, or fanciful. The starting point of composition has back of it an expressional set. The starting point may be in the urge of an idea; it may be in emotional glow, or in a warmth of feeling of some undefined character, a mood, a strong sense of joy or sadness; or it may be in the sudden vividness of sense impression. It may be in some gleam of fantasy mirrored in a day dream. Much is intangible to the teacher, elusive to the pupil. There are regions to be dealt with quite definitely, though, as well as those to be let alone, and problems to be solved in techniques and the mastery of skills.

*Spontaneous, Inspirational, and
Technical Aspects*

Three strands have been set up in this course of study in creative writing. These are (1) spontaneous writing, (2) inspirational writing, and (3) writing for technique.

In the first of these, spontaneous writing, the teacher is the least active. Impulse, outbursts of creative expression at play, and games, extemporizing, improvising, are all typical modes of spontaneous activity.

In the second, inspirational writing, the

teacher comes more strikingly into prominence, and teaching devices are ascendent. The teacher may read aloud for inspirational effects. He may turn on the radio, run a talkie, or a movie. The whole school room environment may undergo manipulation for stimulating and inspiring effects.

Here much fragmentary composition may result, initial lines for unfinished poems, phrases written under inspiring, highly suggestive conditions. There may result long, rambling, crude, first draft compositions, and composition in disconnected sequences.

Obviously one stage in inspirational writing is the first draft, the initial fragment, or fragments. And, equally obvious, another phase must be the discipline of sustained composition, the act of making something worth-while and more valuable from these inspirational flashes.

Even more suggestive of shop practice and labored craftsmanship is a third stage of inspirational writing—revision, re-writing. Great opportunities come to the teacher here, opportunities that were too often in the past left unimproved.

If a course in creative writing is to benefit children, they must be taught to hoard the fleeting expressions of their most sensitive moments, and highly inspirational experiences. They must be taught, too, to face squarely the arduous labor of sustained composition, and disciplined in the tedious and painstaking tasks of revision and rewriting.

The third strand—writing for technique—postulates the teacher at the center of all activity. Here the problems of artistic composition are emphasized. Even the genius must acquire new techniques, must develop greater skill. Writers must equip themselves with patterns and with more ready means of artistic expression. Originality and creative imagination are seen to wait upon the services of techniques and skills.

Writing Readiness

The successful teaching of creative writing depends greatly on writing readiness. The question of readiness of the pupil to write may be answered in many ways. The answers may be made with reference to maturation, to predilection, to predisposition, susceptibility, inspiration, mood, inclination, conceptual thinking, ideation, originality, talent, genius, technical skills—both positively and negatively.

In his *Memoirs*, Alfred Tennyson records that for years he was, despite an urging interest in the topic, unable to write "The Holy Grail." He handled the theme in prose and in verse, shifting both point of view and technical treatment, but with only mediocre results. After many years, he acquired the necessary mind set, or state of readiness, and wrote "The Holy Grail" in a few days. Lenox Robinson, the Irish playwright, has made the comment that he was many years in developing his writing technique; and certainly the technical crudeness of many of his earlier plays bears this out. He went through some three years of conceptual thinking in fully developing the idea of his *White Headed Boy*. But once completely under the drive of the idea, having the necessary technique, he wrote the play in about two or three weeks, the achievement being in its final stage, largely a matter of physical and mental endurance under the strain of the actual writing.

Intellectual and Non-intellectual Factors

Out of the systematic or curriculum teaching of creative writing arise new responsibilities for teachers, that are scientific in implication. One of these responsibilities has to do with a more complete penetration of the philosophy and the psychology of creative writing. Another is corollary to the foregoing, namely, the

responsibility of recognizing the psychology of creative expression as predominantly concerned with non-intellectual day dreaming, or mental phenomena relating to fantasy or fancy. The teacher must discriminate in his pedagogy between intellectual and non-intellectual factors. The extremes of the two points of view are presented in *An Approach to Composition Through Psychology* by Phyllis Robbins, and in *The Poetic Mind* by Frederick C. Prescott.

Creative Writing Is Writing the Speech of Literature

The term *creative writing* postulates creativeness on the part of the writer. Adherence to this point of creativeness in the formulation of a definition of creative writing is a matter of considerable moment. It is along the line of creativeness that a clear distinction is to be made between creative writing and factual or expository composition—the composition that is essentially utilitarian in aim.

H. W. Garrod,¹ in a lecture read before the students of Balliol College on criteria for judging books, set as his concept of a book for the purposes of his discussion, the *literary book*. He excluded all other books such as books of logarithms, Newton's *Principia*, and Darwin's *Origin of the Species*. He included in his discussion no book, "of however great importance to mankind, which aims at instruction and information rather than at delight and edification."

If the inference is to be drawn from this that creative writing is literary writing, at once *literary* in a pedantic sense must be tabooed. "The end of literature," says Dr. Garrod, "is truly enough to present life." He points out, though, that "a large part of life is faulty in some particular—throwing together unrelated happenings." He insists that "literature

is always to the point. It does what life does not, what because we cannot do it for our lives makes them so hard; it eliminates the unessential."

Creative writing should be taken in the ideal non-utilitarian sense of writing literature. In this sense it will aid culturally to set in order the spiritual and emotional lives of the young writers. Literature is not life but a criticism of life. The writer of literature creates from life something that life is not. He writes prose; he writes poetry; and neither is the speech of life. Each is a creation, No one hears prose in real conversation, in the talk of people. People do not talk prose, as Dr. Garrod points out, for "the fact is," he says, "that very few of us talk to the point; very few of us, that is, truly relate what we say to what happens, or is, or to what we or others are, to character."

Creative writing, then, postulates writing prose, writing poetry. It is not writing the speech of life, but of literature. Written composition in the utilitarian, the practical sense, is writing the speech of life; creative writing is writing the speech of literature. To learn creative writing is to learn what the language of literature is, and to acquire skill in its use purely for personal and social satisfaction and edification in doing so.

The Teacher of Creative Writing Finds the Trail Clearly Marked

Some years of experience, now, in the teaching of creative writing in English classes have made apparent the need for following certain procedures. Pioneers have reconnoitered the terrain. Their reconnaissance has taught specific things with reference to questions of writing readiness.

First, all normal children are susceptible to the liberalized procedures in creative education, but the talented and the untalented are at opposite poles. Hughes Means has met with signal success in

¹ In *Fifty Modern English Writers* presented by W. Somerset Maugham. Doubleday, Doran.

recognizing talent in individual children and in nurturing talent under conditions favorable as well to the less talented classmates. His books on the subject of teaching creative writing and of teaching children creatively have value largely in application to the problems of the talented child, and in showing the unsuitability of conventional and unspecialized methods to creative education. The clue to his teaching methods lies in spontaneous writing. There is much significance in his dictum—"Tell them to scribble." He made a place for spontaneous writing in the English curriculum. But very significantly, too, he has been unfailing in his demands for revising and rewriting. The strong strain of mysticism in Hughes Mearns' pedagogy is evidence of his emphasis upon spontaneity. Spontaneous teaching is exemplified in the free activity period in wide-spread practice. Other examples are seen in the "poetry groups," the writers' clubs, and the school magazines that are fostered by progressive teachers.

George Mackaness of Sydney, Australia, is another pioneer who has made a definite contribution. His achievement has been in inspirational teaching, in releasing subconscious powers in children, in firing the potentialities of creative imagination and originality in young minds. For the moment, he saves these young minds from the incrustation, the frustration, of educational formalism. Incidentally, he discovers the gifted child, but he does not center attention upon him as was true of Hughes Mearns. With him the spontaneous is not sufficient. He over-emphasizes the inspirational in that he would make no adequate provision for spontaneity in the class room. Here we get away from the mysticism of Hughes Mearns into the light of mental philosophy. Release of the subconscious mind is the keynote of his pedagogy.

Writing for technique is best explained in terms of psychology. Two proponents of psychology in creative writing are H. Caldwell Cook and Phyllis Robbins. Robbins, in particular, builds upon the belief that "writing is a psychological enterprise." This author, in *An Approach to Composition Through Psychology*, dwells upon the powers of observation, imagination, and reflection. Effective writing rests upon a knowledge of the workings of the human mind and of the human emotions. H. Caldwell Cook, too, is psychological. He made concrete application of the principles of physiological psychology when he equipped his "Littlemen" with wooden staves with which to wag the rhythms of a poem, or gave them crayons with which to make graphic representations of the rhythms. His teaching demonstrates the need of teaching techniques. The pupils must not only know. He would sear their consciousness with patterns. He would have them chant poetry in unison until their language impulses became rhythmic. He would give a swing and a tempo to the motor reflexes; and the inner ear would be left ringing with the aural surges of spoken and chanted verse. A laboratory and laboratory equipment are implied here, and a library. In studying creative writing for technique, patterns and models are needed by the pupils. They must become familiar with literary forms within reach of their own powers of expression, and with those not too far beyond their reach.

Conclusion

The course in creative writing must therefore be a three-way course. It must provide for all phases of writing readiness, and all classes. There is the inexplicable state of readiness that leads to spontaneous achievement not easily repeated or duplicated by the individual through an act of the will. There is the

An Environmental Problem

JESSIE DUNSMORE

*Assistant Field Supervisor
State Board of Education
Naugatuck, Connecticut*

IN A primary school of the first four grades an interesting experiment took place in increasing the apperception of the child. In the first grade there were seven little children, of whom four did not learn to read fluently. Their pre-primers and primers held little interest for them. They were not interested in the content material of the primers and did not identify themselves with experiences related in these books. They did find pleasure in pretending to read because they had memorized words, phrases, and sentences throughout the year. They enjoyed looking on while another read, and they enjoyed dramatizing a story after the teacher or one of the children had read the story to them.

Socialization had taken place through several agencies. The rhythmic orchestra furnished them a great deal of pleasure and gave them opportunity for more learning. They had enjoyed good pictures, stories, poems, nursery rhymes, dramatizations, and creative play. Manipulation of certain things, such as matching puzzles, weaving small rugs, and making toys from rubber sponge material was learned. They had attended a school for seven months where the environment had encouraged conversation and manipulation, and had participated in excursions related to the interests of the group. Out of all this the children had become more socialized.

The teacher had a definite realization that there was a real need of finding a vital interest of these children. The situation was under consideration for several days; things easy to acquire and those

which proved to be impossible were considered. It was decided that a setting hen might be easy to get and that the children would enjoy it to the fullest. Several trips were made to secure the hen. A hen was borrowed from a kind lady in the neighborhood. The barrel, straw, and shavings for the nest were also secured. The children decided that the woodshed was the best and safest place to set the hen. Last of all, the eggs were bought. A round dozen of eggs were placed under the hen. All of this involved quite a bit of arithmetic for the children. The teacher took advantage of these opportunities for answering the felt need on the part of the children. All of this proved to be a delightful and enlightening experience for both teacher and children.

At first the hen was very wild and would not stay on the nest if the children went into the woodshed at feeding time. The teacher realized the danger of the hen leaving the nest for good and went in alone for the first few times. Soon the hen quieted down and was less frightened. Then only a few of the children went into the woodshed at feeding time, later the whole school—twenty-five children—could quietly enter the woodshed at the time the hen was eating. The hen and eggs were a constant source of interest. Stories were made by the first grade about the hen, her food, her actions, eggs, and nest. The first graders learned to read these stories and their interest in every little noise the hen made and everything she did was shared by the others. Seeing the hen turn the eggs over and place them

under her more snugly, gave the children real joy. From the twelve eggs only four chicks hatched. The children's disappointment was equalled only by their joy at having the hen and chicks placed in their classroom. A large shallow box proved to be a fine home for mother hen and chicks during the last several days of the school year.

The hen and chicks were under close observation all of the time, and stories were created by the first graders and written by the teacher on the blackboard. Later these stories were put into a reading book for the children's use. The children gained a great deal in their ability to read. Interesting creative English stories stimulated by this environment, were written by the second, third, and fourth grade children daily on the blackboard.

We believe in the stimulus response bond theory. That is, we believe that if we place certain things within the environment of the child we will be fairly certain to receive definite reactions.

Reading involves interpretation in terms of previous experiences, and the interpretation is clear in proportion to the reality of these experiences. Children must see, touch, taste, smell, and otherwise experience the characteristics of many things before words can mean anything to them. Reading is as much a process of putting meaning into the printed page as of getting meaning out of it. Then there is the question of intricate relationships of words. The larger the child's fund of ideas and the more practice he has had in using these, the more able will he be to grasp new meanings he will find in his books.

A COURSE OF STUDY IN CREATIVE WRITING

(Continued from page 235)

sluggish or inhibited mind that trammels a sensitive soul rarely to be released except under strongly inspirational influences. There is the mental inertia that balks talent ready to phrase beautifully some shy language evading idea or feeling. There is the power-conscious mind angling about the wells of imagination, but with imperfect and crude techniques. The potential artist must be trained.

Creative expression is by no means completed under the condition of inspirational or spontaneous impulse. However modest the claim of the student of creative writing upon talent, or however great, only exceptional or rare performances achieve finished products. The spontaneous and the inspirational give but the initial product and fragmentary results. The vital spark, it is true, comes more often than not, through the spon-

taneous and the inspirational. But artistic form is lacking. The labor of sustained composition and the work of revision are necessary to successful accomplishment. These three phases, then, of creative writing are inextricably involved the one with the other. Sometimes they may stand independently, but much more often, they do not. Certainly in a course of study, they must serve to link together the tangibles and the intangibles, the ponderables and the imponderables of creative writing. Upon the teacher, then, rests the responsibility of providing the children in creative writing courses with occasions (1) for spontaneous writing, (2) for inspirational writing, and (3) for systematic training in writing techniques. The law of expressional readiness demands all three.

(To be continued)

Books for Libraries and for Gifts

JANE FOSTER



From *Youth's Captain*. By Hildegard Hawthorne. Longmans, Green.

Picture Books

Bobo Dee. By Lionel Reid. Illus. by R. Denison. Oxford Univ. Press, 1935. \$1.25.

Give this volume a place on the kindergarten bookshelf, or on the first and second grade reading tables, and it will be loved to tatters. It is hard to believe that the author and artist are not the same, for seldom is there so great harmony between text, lettering, and illustration.

Johnny Crow's New Garden. By L. Leslie Brooke. Illus. by the author. Frederick Warne, 1935. \$1.50.

This will find a place in children's affections with the other well-loved Leslie Brooke volumes.

Snipp, Snapp, Snurr and the Buttered Bread. By Maj Lindeman. Illus. by the author. Albert Whitman, 1934. \$1.00. The fourth of the Snipp, Snapp, Snurr books. Clear soft colors and lack of confusion in the pictures make the book attractive, but any farm child must find the narrative absurd.

Ola and Blakken, and Line, Sine, Trine. By Ingri and Edgar Parin d'Aulaire. Doubleday, Doran, 1933. \$1.75. A beautiful picture book.

Funny Folks' Farm. By Enid S. Ash. Illus. by the author. Frederick Warne, 1935. \$1.00.

Bright, simple pictures, and rhymes make this acceptable for the primary library, or as a gift.

Here Comes Peter. By Verna Hills. Illus. by Eleanor Madsen. Lothrop, Lee and Shepard, 1935. \$1.50.

Every-day events in a child's life told in simple

text and attractive pictures.

Ena-Meena-Mina-Mo and Benjamin. By Sheila Hawkins. Illus. by the author. Frederick Warne, 1935. \$1.00.

The book is named for the five pigs who belonged to "a very poor youth called Waldo." The story has the tone of a folk-tale.

Everyday Children. By Hildegard Woodward. Illus. by the author. Oxford Univ. Press, 1935. 75c.

The Real Mother Goose. Gosling Edition. Illus. Rand McNally, 1916. 10c.

Jo Anne Lives Here. By Harriet Wratten and Edna Billings. Photographs with text. Albert Whitman, 1935. \$1.50. The ordinary doings of an ordinary child.

Billy. By Ruth Alexander Nichols. Photographs and text. Macmillan, 1934. \$1.75.

The Story of Jesus. By Gloria Biener. Illus. by Milo Winter. Rand McNally, 1935. 10c.

Fiction for the Middle and Upper Grades

Indian Brother. By Herbert V. Coryell. Illus. by Henry C. Pitz. Harcourt, Brace, 1935. \$2.00.

Three Sides of Agiochook. A Tale of the New England Frontier in 1775. Illus. by Le Roy

Appleton. Macmillan, 1935. \$2.50.

Moccasins on the Trail. By Thompson Wolfe. Illus. by Richard H. Rodgers. Longmans, Green, 1935. \$2.00.

The Algonquins and Mohawks.

Shanty Ann. By Grace Moon. Illus. by Carl Moon. Stokes, 1935. \$2.00.

The depression has forced many families out onto



"Under the hay-cock fast asleep." From *Rainbow in the Sky*. Comp. by Louis Untermeyer. Illus. by Reginald Birch. Harcourt, Brace.

the roads. This story deals with such a situation, but, since it is for children, the bitterness of such an experience is considerably softened.

Grindstone Farm. By Henry B. Lent. Illus. by Wilfred S. Bronson. Macmillan, 1935. \$1.75.

Refreshing and valuable in that the farm is treated not as a picturesque place where a city child may pass a week-end, but as a business. There are explanations of tools, crops, orchards, dairying, and the like.

The Golden Horseshoe. By Elizabeth Coatsworth. Illus. by Robert Lawson. Macmillan, 1935. \$2.00.

A child, part white, part Indian, accompanies Gov. Spotswood's expedition to the mountains. Colonial Virginia.

All Sail Set. By Armstrong Sperry. Illus. by the author. Introduction by William McFee. John C. Winston, 1935. \$2.00.

The eager days of the clipper ships, and the building of the beautiful "Flying Cloud."

Red Heifer. A Story of Men and Cattle. Frank Dalby Davison. Intro. by Kermit Roosevelt. Illus. by Frank Wallace. Coward-McCann, 1935. \$2.00.

An adult book that will enthrall upper-grade boys and girls. Australian cattle-country is the setting. The book invites comparison with Smoky, for it treats animals with the same understanding and complete lack of sentimentality. The literary style is admirable.

Luck of the Roll and Go. By Ruth and Latrobe Carroll. Illus. by Ruth Carroll. Macmillan, 1935. \$1.50.

A kitten goes to sea.

Sammy the Baby Seal. By Mabelle Halleck St. Clair. Illus. by James Macdonald. Harcourt, Brace, 1935. \$1.25.

Ages 6-8. The true story of a strange and charming pet.

Sandy's Kingdom. By Mary Gould Davis. Illus. by Emma L. Brock. Harcourt, Brace, 1935. \$1.75.

A farm in Maine and the animals who live there.

Homes and Habits of Wild Animals. North American Mammals. By Karl Patterson Schmidt. Illus. by Walter Alois Weber. Donohue, 1934.

An exceptionally handsome and authentic volume.

The Emperor of the Ants. By Vamba (Luigi Bertelli). Authorized trans. by Nicola di Pietro. Illus. Crowell, 1935. \$1.50.

A boy is changed into an ant-egg! It serves him right. Educators very justly look askance at nature information conveyed in this fashion.

The Wonderful World

Our U.S.A. A Gay Geography. By Frank J. Taylor. Maps by Ruth Taylor. Little, Brown, 1935. \$3.50.

These amusing picture maps would enliven a languid geography class.

Our Wonderful World. By Frances Jenkins Olcott. Illus. Little, Brown, 1935. \$2.50.

A compilation of articles, with a few verses, relating to nature study. William Beebe, Sir James Jeans, and Amelia Earhart are among the authors included. There are sections on the sea, the sky and air, earth, fire, water, electricity, plants, insects, and animals. The book would serve admirably the need for supplementary reading in nature-study.



"Meriwether Lewis, The Boy Who Went West."

From *Tell Me a Birthday Story.* By Carolyn Sherwin Bailey. Illus. by Margaret Ayer. Frederick A. Stokes.

The Sea for Sam. By W. Maxwell Reed and Wilfrid S. Bronson. Ed. by F. C. Brown and Charles M. Breder, Jr. Illus. by Wilfrid S. Bronson. Harcourt, Brace, 1935. \$3.00.

A valuable reference book for elementary school libraries.

Lona of Hollybush Creek. By Genevieve Fox. Illus. by Forest W. Orr. Little, Brown, 1935. \$2.00. Genevieve Fox writes again of the Southern mountains that she knows so well.

Susan and Arabella, Pioneers. By Rhoda Morris. Illus. by George and Doris Hauman. Little, Brown, 1935. \$1.75.

The trek from Missouri to Oregon, with the inevitable Indians.

Little House on the Prairie. By Laura Ingalls Wilder. Illus. by Helen Sewell. Harper, 1935. \$2.00. Kansas.

The Boy Who Had no Birthday. By Mabel Leigh Hunt. Illus. by Cameron Wright. Stokes, 1935. \$1.75.

A story of Indiana sixty years ago, and of a boy who wanted to be a doctor.

Three Plebes at West Point. By Paschal N. Strong. Illus. by Walter J. Heffron. Little, Brown, 1935. \$1.75.

The masculine counterpart of the Patty-at-board-ing-school type of story.

Bob's Hill on the Air. By Charles Pierce Burton. Holt, 1934. \$1.75.

The Mystery of Black Pearl Island. By Hadath Gunby. Illus. by George H. Mabie. Stokes, 1933. \$1.75.

The English author tells a good mystery story for boys.

The Feud Mystery. A Boy's Story of Wild Sardinia. By S. S. Smith. Harcourt, Brace, 1934. \$2.00.

Dr. Doolittle's Return. By Hugh Lofting. Illus. by the author. Stokes, 1933. \$2.00.

The Nub. By Robb White, III. Illus. by Andrew Wyeth. Little, Brown, 1935. \$1.75.

Lubber's Luck. By Edith Ballinger Price. Illus. by the author. Little, Brown, 1935. \$2.50.

The House of Many Tongues. By Fjeril Hess. Illus. by Edward Caswell. Macmillan, 1935. \$2.00.
For girls of 12 and over. Social service in Prague, shortly after the World War.

Danny's Country Store. By Helen Fuller Orton. Illus. by Mabel Betsy Hill. Stokes, 1935. \$1.35.
Mrs. Orton writes pleasantly about a village store of a generation ago.

The Social Studies

Behind the Shop Window. By Jeanette Eaton. Harcourt, Brace, 1935. \$2.50.

Chapters on food, textiles, clothing, automobiles, and the like. Excellent reference material.

To Market We Go. By Jane Miller. Illus. by Florence Margaret Hooper. Houghton Mifflin, 1935. 64c.

One volume of the Community Life Series. Bright illustrations and interesting, simple text make this a desirable supplementary reader.

The Story Book of Things We Use: Houses, Clothes, Food, Transportation. By Maud and Miska Petersham. John C. Winston, 1933. \$2.50.

The World's Messengers. By Hanson Hart Webster. Houghton Mifflin, 1934. \$1.04.

Fire Fighters! How They Work. John J. Floherty. Photographs and text. Doubleday, Doran, 1933. \$1.50.

The best book on this subject for elementary school children. The volume would be a delightful Christmas gift, for the pictures are good, and the text fascinating.

The Modern World: A Pageant of Today. H. C. Knapp-Fisher. E. P. Dutton, 1934. \$2.50.

How Things are Made

Automobiles from Start to Finish. By Franklin M. Reck. Crowell, 1935. \$2.00.

Wide Road Ahead. The Building of an Automobile. By Henry B. Lent. Illus. by Earle Winslow. Macmillan, 1934. \$2.00.

Home Handicraft for Boys. Learning Through Doing. By A. Neely Hall. With over 400 photographs and working drawings by the author. Lippincott, 1923, 1935. \$2.00.

The Toy Makers: How a Tree Became a Toy Village. By Gerda Thelen. Retold by Louise F. Encking. Illus. by Fritz Kükenthal. Albert Whitman, 1935. \$1.00.

Mainly a picture-book.

Biography and History

The Boys' Life of Robert E. Lee. By Stanley F. Horn. Illus. from photographs. Harper, 1935. \$2.00.

Stories of the Far West. Heroic Tales of the Last Frontier. By Joseph G. Masters. Ginn, 1935. 92c.

Chapters on The Astorians, The Prairie Tribes, Joseph L. Meek, Kit Carson, and others.

The Pony Express Goes Through. An American Saga Told by Its Heroes. By Howard R. Driggs. Illus. by William H. Jackson. Stokes, 1935. \$2.50.

It is good to have this stirring readable and accurate account of one of the most thrilling and picturesque phases of communication. There is an excellent index. An excellent gift book for a boy (or an adult, for that matter) and a necessity in a school library.

Carlos and Lola. A Boy and Girl of the Philippines. By Phyllis Ayer Sowers. Illus. by Margaret Ayer. Crowell, 1935. \$1.50.

The Flying Family in Greenland. By Lieut. Col. George R. Hutchinson. Crowell, 1935. \$2.00.
For ages 8-14.

Youth's Captain. By Hildegard Hawthorne. Illus. by W. M. Berger. Longmans, Green, 1935. \$2.00.
The life of Ralph Waldo Emerson. An absorbing book that one wishes every child might read.

Books of Unique Interest

Merry Christmas to You! Stories for Christmas. Comp. by Wilhelmina Harper. Illus. by Wilfred Jones. E. P. Dutton, 1935. \$2.00.

Tell Me a Birthday Story. By Carolyn Sherwin Bailey. Illus. by Margaret Ayer. Stokes, 1935. \$1.75.

Brief stories of famous people, arranged according to the months in which they were born.

The Legend of Saint Columba. By Padraic Colum. Illus. by Elizabeth Mackinstry. Macmillan, 1935. \$2.25.

An exceptionally beautiful book, in narrative, in

Editorial

The League and the Movies

THE LEAGUE correspondent of the *London Times* is quoted in *School and Society* for June 15, 1935, on the subject of "Children at the Movies." The correspondent summarizes a report by Mr. S. W. Harris of the British Home Office, who had been appointed *rapporteur* by the League Child Welfare Committee.

Mr. Harris shows that a large percentage of the children of most of the western nations attend the movies regularly; in Chicago, for example, 90% of the children are regular patrons of motion picture theatre. Mr. Harris discredits the idea that the movies are a source of evil, in spite of "frequent traces in the replies" that such is the case. He admits, however, that the pictures are unsatisfactory from the children's own point of view, citing a case where inquiry among London children revealed that they are often frightened by the pictures and have bad dreams as a result. His recommendations include provision of special recreational films for children, based on experimentation, and films for the family.

The report of Mr. Harris is interesting for the comprehensive analysis made of the problem, and for the statistical information he has gathered. It is, however, unfortunately neutral in tone and in spirit. It is particularly hard to see how he can so complacently dismiss the opinion evident in so many quarters, that the cinema has an undesirable effect upon "the mentality and conduct" of children. This mildness toward a situation that aroused the religious organizations of the United States to concerted action, explains, no doubt, the absence in the report of anything that will stir either public authorities or voluntary bodies to assume the enormous tasks suggested, such as mak-

ing the cinema more satisfactory from the point of view of the children.

Although the position is taken that the production of films of a desired character should be "preferably through and with the coöperation of commercial firms," experience has shown that such coöperation has come in the past not by suggestion and invitation, but under the whip-lash of criticism and leadership that aroused the driving forces of public opinion. That concerted action under the leadership of voluntary organization can secure results was demonstrated within the past year when the movies were called upon to clean up the screen. This movement for more wholesome films made the cinema theatre a better place for family groups, and a whole series of excellent pictures resulted.

It isn't sufficient simply to say that productions are needed of a recreational character satisfactory from the point of view of the children, and that special films should be provided for family entertainment. There needs to be organized leadership, within the League or elsewhere, toward specific goals for example, the filming of acceptable children's classics, as Mr. Harris suggests.

One is shocked that the report accepts for the moment as criteria for children's entertainment, the "Silly Symphonies" and "Mickey Mouse." Here again there is an indication of too much meekness on the part of those entrusted with child welfare problems by the League. After all, "Mickey Mouse" is on much the same level as the *Wizard of Oz*, which would certainly not be accepted as a criterion for children's books. Another task for the League, then, would be the encouragement of genius along lines other than these.

Reviews and Abstracts

Gone is Gone: Or the Story of a Man who Wanted to do Housework. Retold and illustrated by Wanda Gág. Coward-McCann, 1935.

Wanda Gág explains on the jacket-flap that she has been unable to find the source of the story, and so has retold it as she heard it as a child, "in a full-flavored, conversational style and with a sly peasant humor." This quality of the narrative, and the artist's hearty, deceptively simple drawings, make the book wholly delightful.

The story is somewhat familiar to many, although the details which Miss Gág gives may be lacking in most versions. Fritzl holds that Liesi, his wife, has a very easy time of it, and so changes places with her for a day. Liesi goes to the field, while Fritzl does the cooking, churning, and looks after little Kinndli. This arrangement proves ill-advised, for the dog steals Fritzl's sausages, Fritzl floods the cellar with cider, Kinndli tips over the churn, and poor Fritzl finally falls into the soup.

The book would be loved by children up to the third grade, and adults who like folk-literature and well-designed books would enjoy it also.

—J. C.

Rainbow in the Sky. By Louis Untermeyer. Illustrated by Reginald Birch. Harcourt, Brace, 1935. \$3.00.

Four hundred and ninety-eight pages of well-selected poetical favorites in children's choices are assembled in this superior book. The balanced ration of old and new materials is particularly noteworthy, as is the liberal devotion to nonsense of the Simon-pure variety, mixed with a helping of the pseudo-fun type of laughs. The volume is all Mr. Untermeyer claims for it: an extensive collection planned for younger children, and a liberal serving of new and untried materials.

—R. A. Barnes

The Steel Book. The Glass Book. Both by William Clayton Pryor and Helen Sloman Pryor. Harcourt, Brace, 1935. \$1.00 each.

For an un-mechanical reader, like myself, the pictures showing the uses of glass and steel are

very clear and stimulating. Both books are beautiful to look at and attractive in format. But how confused I am about the manufacturing processes involved in producing the glass and the steel. The text helps some, but I would have to be very sharp-eyed indeed to locate some of the items mentioned in the print, i.e. "the ladle of glowing metal" mentioned on page 66 of *The Steel Book*.

The theory behind the books is an excellent one, and I shall not feel settled in my mind until I see the volumes in the hands of a boy with a mechanical bent. For me, there is such a mass of detail to fathom that I am left with a feeling of utter confusion about what some of the pictures mean. They delight my artistic sense with their play of light and shadow. Like Alice when she first heard the Jabberwocky, I ask, "What does it mean? It fills my head so full of ideas, I am sure it must mean something."

—R. A. Barnes

Folly Farm. By Jane Abbott. Illustrated. Lippincott, 1934. \$2.00.

Folly Farm was so named because little Jeremy's grandfather said that the whole idea of moving out into the wilderness was folly. Jeremy had lived with her grandparents, in Philadelphia, until she was thirteen years of age, at which time she, her parents, and her nurse moved to a house her father had built near Fort Niagara.

Life at the new farm was strange to the newcomers, and the increased illness of the mother did not aid the situation. Things seemed rather hopeless until little Jeremy learned of her father's disappointment that she was not a boy, or even a good "tom-boy." From a little Indian lad who was her companion, she learned all she needed to know of boyish prowess, and she proved that a girl can be as brave as any boy.

The scene is laid in western New York, during the period immediately following the war for American independence.

This book is highly recommended for boys and girls in the grades from the fourth up.

—William G. Campbell

Shop Talk

A Midsummer Night's Dream

The recent film version of *A Midsummer Night's Dream* will no doubt be seen by thousands of children during the holidays, for it is an almost perfect children's entertainment.

By means of an ingenious and bold use of trick photography, such a fairy-land is created as was never possible on the stage. The entire film is a delight, but children will especially enjoy the fairy revels—Puck, chubby little shock-headed Mustard-Seed, and Titania's "small elves" playing for the fairy dances—and the horse-play of mechanicals, which will please the boys who scorn fairies but who think Joe Brown in blond curls and Greek drapery the funniest thing on earth (as indeed he is).

The lovely Mendelssohn music is used skillfully. No comment, however brief, should omit mention of the two exquisite ballets—the first representing the gathering of the fairies as Titania dances down a moon-beam, and the second, the end of the night's revels with the waning of the moonlight.

For an excellent treatment of the fairy-lore set forth in this picture, see the article by Minnie H. Swindells on "Fairy Tales as Folk Lore" in the January, February, and March, 1934, numbers of *THE REVIEW*, and "Fairy Lore of the Elizabethans," by Alden Hewitt, in the January, 1934, *REVIEW*.

Holiday Entertainments

The school-entertainment season is upon us and we need to remind ourselves that the effort and time involved in coaching a school play necessitate a wise choice of material to work with.

A particularly winning play, suitable either for the holiday season, or for production in the spring, is *The Lad of Stratford*, by Milnor Dorey, with music adapted from traditional English melodies, by Bryceson Treharne. It is published by the Willis Music Company of Cincinnati and is 60c a copy. As the title indicates, the play is based on the boyhood of William Shakespeare. The leading parts may be played by upper-grade children, and the primary grades may be represented in the choruses. Costumes and scenery are effective but within the means and abilities of elementary schools.

The November *REVIEW* of a year ago (1934) contained a list of Christmas plays for children, compiled by Miss Mirian N. Marsh of the Bookshop for Boys and Girls, Boston, Massachusetts. The list was annotated, furnishing information concerning the number of characters, the setting, costumes, and royalties. The demands for this number have been

numerous, and only twenty copies remain available. They may be obtained from *THE REVIEW* office at 40c each. Please send stamps or coin with your order.

Errata

In the October, 1935, issue of *THE REVIEW*, "Fiction in the Later Elementary Grades," page 190, column 1, for *Dr. Doolittle*, read *Dr. Dolittle*. Page 183, column 2, for *Mr. Stubbs's Brother*, read *Mr. Stubbs's Brother*. In the article entitled "Animal Stories for the Over-Age Pupil," occurs the statement (page 195, column 2), in connection with a note on *Black Beauty*, by Anna Sewell, "Some over-age girls have expressed their liking for *Beautiful Joe* by the same author." Marshall Saunders, and not Anna Sewell, is the author of *Beautiful Joe*. Page 185 ("A Dash of Nonsense for Book Week") column 1, for "graphic illustration of the Dark Ages," read "Graphic illustration of the Dark Ages of navigation."

The English Bible

The four hundredth anniversary of the English printed Bible is being observed this fall in libraries and schools as well as in churches. The elementary school library can assemble an interesting exhibit, with three of the most beautiful children's books of recent years as a basis.

The first of these is *A First Bible*, illustrated by Helen Sewell, and published by the Oxford University Press in 1934. The text is from the King James Version. *The Christ Child* from the Gospels of Matthew and Luke, illustrated by Maud and Miska Petersham (Doubleday, Doran, 1931, \$2.00) is the second, and Ingri and Edgar Parin d'Aulaire's beautifully designed *The Lord's Prayer* is the third. This last is also a Doubleday, Doran publication (1934, \$1.75).

Information on the observance of this anniversary may be secured from the National Commemoration Committee at any of their several offices. Box 36, Station D, New York City; 35 East Wacker Drive, Chicago; 41 Bromfield Street, Boston; 224 McAllister Street, San Francisco; 1108 Fifteenth Street, Denver; 1814 Main Street, Dallas, Texas; 85 Walton Street, Atlanta, Georgia.

To quote from the preface to Helen Sewell's *A First Bible*, "Quite aside from its religious side, nobody has ever written stories for children that can match the Bible for their drama and simplicity in telling. No writer can ever hope to match the language."

Children's Book Week—November 17-23

The October number of THE REVIEW was a special number for Children's Book Week. This month, THE REVIEW features books as gifts for children's personal libraries and children's books for public and school libraries. Librarians and teachers will find many practical suggestions for Book Week observance in the pamphlet issued by the National Association of Book Publishers, 347 Fifth Avenue, New York City.

Handbook of Library Usage

Too advanced for elementary schools, but of unquestioned value to teachers and librarians, is *A Handbook of Library Usage* for schools and colleges, by Merrill T. Eaton and C. M. Louitt, issued in paper

covers by Houghton Mifflin (1935, 20¢). In its forty pages of text, it presents a great deal of information on the catalog, classifications (both the Dewey and the Library of Congress), book bindings, book lists and reviews, and reference books and periodicals.

A Children's Magazine

A new periodical for children from eight to twelve will appear on December 15. Its title is *Story Parade*, and it is to be a monthly. The editors plan to make this a magazine of fine literary quality. The emphasis will be upon stories, but there will also be verse, plays suitable for production by children and puppets, and occasional book reviews. Those interested may communicate with Dr. Beryl Parker, 117 West 11th Street, New York City.

STIMULATING CHILDREN TO READ

(Continued from page 230)

Paine—Arkansas Bear
Page—Two Little Confederates
Pier—New Boy
Putnam—David Goes Voyaging
Pyle—Merry Adventures of Robin Hood
Robida—Treasure of Carcassonne
Seawell—Paul Jones
Skinner—Becky Landers
Snedeker—Downright Dencey
Snedeker—Theras and his Town

Stoddard—Guert Ten Eyck
Stoddard—White Cave
Swift—Gulliver's Travels
Thackeray—Rose and the Ring
Thompson—Green Mountain Boys
Wadsworth—Paul Bunyan
Wyss—Swiss Family Robinson
Yonge—Little Duke
Zollinger—Widow O'Callaghan's Boys
Zwilmeyer—Inger Johanne's Lively Doings

BOOKS FOR LIBRARIES AND FOR GIFTS

(Continued from page 240)

prose style, in illustration, and in typography. A book for the parochial school library and for the person of special interests.

Beasts and Saints. Comp. and trans. by Helen Waddell. Illus. by Robert Gibbings. Holt, 1934. \$2.50. Stories of saints of the early Church (before the time of St. Francis of Assisi) and of the beasts that befriended and served them, translated by Helen Waddell from the original Latin sources. Like Mr. Colum's book, this volume is not for the general reader, but rather for those, young or old, who can savor beautiful prose, and enjoy the naïveté of mediaeval legend.

The Big Tree of Bunlaby. Stories of my Own Coun-

tryside. By Padraic Colum. Illus. by Jack Yeats. Macmillan, 1933. \$2.25.

Children's Bulletin. Metropolitan Museum of Art. Four Queens and a Pilgrim. A Tale of Provence. By Jean Leonard. December, 1929.

The Land of Always. By Margaret R. Scherer (16th Century Flemish and Dutch Art) June, 1930.

Jonathan's Holiday. By Marie Lennox Harding. (Duncan Phyfe) April, 1932.

These bulletins consist of stories based on various works of art in the Metropolitan Museum. They are well written, and invaluable in quickening an interest in art.

ANNUAL MEETING OF
THE NATIONAL COUNCIL OF TEACHERS OF ENGLISH
CLAYPOOL HOTEL, INDIANAPOLIS, INDIANA
NOVEMBER 28-30, 1935

General Theme: The Teaching of English in a Changing Curriculum

PARTIAL PROGRAM

Thursday, November 28

Opening Session, 8:00 P.M.

Addresses of Welcome—PAUL C. STETSON, Superintendent of Schools, Indianapolis; and PAUL V. McNUTT, Governor of Indiana.

Determinative Principles of English Instruction—ROY IVAN JOHNSON, Stephens College, Columbia, Missouri.

A Demonstration of Choral Speaking—Pupils of Washington High School, Indianapolis, directed by BESS S. WRIGHT.

President's Address: Constants and Variables—CHARLES SWAIN THOMAS, Harvard University.

POLEY, Germantown Friends' School, Philadelphia.

Research Committee—2:00 P.M.

Experiments in the Effect of Motive Upon the Development of Reading Habits—PAUL WITTY, Northwestern University.

Problems in the Measurement of Outcomes in Appreciation and Interests in Reading—RALPH TYLER, Ohio State University.

Analysis and Prevention of Reading Difficulties—EMMETT A. BETTS, Oswego State Normal School.

Presentation of Proposals for Research in Reading and Literature—DORA V. SMITH, University of Minnesota.

Friday, November 29

General Session, 9:00 A.M.

The Problem of Meaning in Reading—ERNEST HORN, University of Iowa.

A Federal Project in Silent Reading—STELLA S. CENTER, Theodore Roosevelt High School, New York City.

Reading in the Elementary Grades—DONALD D. DURRELL, Boston University.

Special Luncheon Meeting on Creative Writing, 12-1:45 P.M.

The Psychological Basis of Creative Writing—LOU LABRANT, Ohio State University.

The Meaning of Creative Writing in the Life of the Average or Dull Child—VIOLA THEMAM, Wilmette High School, Wilmette, Ill.

Conference on Speech and Dramatics—2:00 P.M.

Nurturing the Dramatic Impulse—LILLIAN FOSTER COLLINS, Miles Junin High School, Cleveland, Ohio.

Phonographic Recordings of Poets Reading from their own Works—Presented and discussed by GEORGE W. HIBBITT and WILLIAM CABELL GREET, Columbia University.

Classroom Aids to Emotional Maturity—IRVIN C.

Annual Business Meeting—4:30 P.M.

Annual Banquet—6:00 P.M.

A Glance Backward and Forward—FRANKLIN T. BAKER, Teachers College, Columbia University.

Are We Improving?—CLAUDE M. FUESS, Headmaster, Phillips Academy, Andover, Massachusetts.

Fugitive Material—FRANCES LESTER WARNER, formerly of Mt. Holyoke, Wellesley, and *The Atlantic Monthly*.

Saturday, November 30

Elementary Section—9:00 A.M.

A Record of Children's Writing Activities in the Elementary School—ODEYNE GILLETTE, Ann Arbor Public Schools, Ann Arbor, Michigan.

The School Paper—CATHERINE WILLIAMS, Ohio State University.

Creative Writing in the Fourth Grade—HAROLD SHANE, University Elementary School, Cincinnati.

Making Group Stories—ELLEN GOTTESMAN, Poe Training School, Wayne University, Detroit.

Re-Creating Old Stories—MORRIS WEISS, Wayne University, Detroit.

Junior High School Section—9:00 A.M.

The Personality and Technique of the Junior High School Teacher—RUTH MARY WEEKS, Paseo High School, Kansas City, Missouri.

The Junior High School Child and His Background—MARQUIS E. SHATTUCK, Board of Education, Detroit.

The Building of Character in the Teaching of English—WARD H. GREEN, Director of English, Tulsa, Oklahoma.

The Building of Appreciation of Literature—ROBERT CAMPBELL, Hendrix College, Conway, Arkansas.

Teachers College Section—9:00 A.M.

Selecting Candidates to be Trained to Teach English Under the New Curriculum—E. C. BECK, Central State Teachers College, Mt. Pleasant, Michigan; CLARENCE D. THORPE, School of Education Ohio State University; IDA A. JEWETT, Teachers College, Columbia University.

Training Teachers of Literature to Meet Changing Social Aims—HELENE W. HARTLEY, Teachers College, Syracuse University; HOWARD F. SEELY, School of Education, Ohio State University; FRANCES JENKINS, Teachers College, University of Cincinnati.

**STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC.,
REQUIRED BY THE ACT OF CONGRESS OF MARCH 3, 1933**

OF THE ELEMENTARY ENGLISH REVIEW, published October-May, inclusive, at Detroit, Michigan for October 1, 1935.

STATE OF Michigan } ss.
COUNTY OF Wayne

Before me, a notary public in and for the State and county aforesaid, personally appeared J. L. Certain, who, having been duly sworn according to law, deposes and says that she is the business manager of the ELEMENTARY ENGLISH REVIEW and that the following is, to the best of her knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 411, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are:

Publisher, C. C. Certain, Detroit, Mich.

Editor, C. C. Certain, Detroit, Mich.

Managing Editor

Business Manager, J. L. Certain, Detroit, Mich.

2. That the owner is: (If owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding one per cent or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a firm, company, or other unincorporated concern, its name and address, as well as those of each individual-member, must be given.)

C. C. Certain, Detroit, Mich.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: (If there are none, so state.) There are none.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

5. That the average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the twelve months preceding the date shown above is
(This information is required from daily publications only.)

Sworn to and subscribed before me this 11th day of October 1935.

J. L. CERTAIN (business manager)

(My commission expires May 24, 1938)

Mattie P. Jacobs

Revised and Enlarged Edition

ENRICHED TEACHING OF ENGLISH

By MAXIE N. WOODRING, IDA A. JEWETT, and RACHEL T. BENSON

A revised and greatly enlarged edition of a handbook listing and annotating free and low-cost materials that will enrich the course of study in English. Its aims are to provide for the varying interests and abilities of pupils, to surround them with "browsing materials," to equip the classroom as an English laboratory, and to offer practical suggestions for extra-class activities. While primarily designed for the high school, the elementary teacher will find much valuable material in this handbook.

CONTENTS: Book Lists. Book Reports. Book Reviews. Career Planning. Composition. Correlation. Courses of Study. Dramatics. Equipment of the English Laboratory. Evaluation of Textbooks. Excursions. Extra-class Activities. Holidays. Illustrated Editions of the Classics. Inexpensive Editions of Books. Journalism and School Publications. Libraries. Literature. Magazines. Methods of Teaching and Professional Readings. Motion Pictures. Music and English. Museums. Names of Literary Persons. Practice Tests and Exercises. Drill Books and Work Books. Professional Associations. Projects and Units. Radio. Speech. Summer Activities. Tests and Measurements. Travel. World Friendship. Miscellaneous.

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WITH

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